THEATRICAL ROSTER (FOURTH INSTALLMENT). TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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MAGGIE HOLLOWAY FISHER.

The Matinee Girl did a rank injustice to a very good actor a week or two ago when she mentioned Dave Warfield as being with Yankee Doodle Dandy on the occasion when the performers in that burlesque made a general picnic ground of the stage and had lots of fun among themselves without letting the audience into the joke.

Mr. Warfield is at Weber and Fields' and is adding laurels to those he has already won.

I could not help thinking the other afternoon, as I saw the continually bright, lively performance in which he takes part, that actors in burlesques and operas, and even in problem plays, ought to acquire the secret of the special Weber and Fields' tonic that the two German comedians manage to infuse into those taking part in the merry absurdity that keeps the house musical with laughter from start to finish. From the stars themselves to the littlest chorus girl on the stage, be she ever so humble, there is a sparkle and life and go that is most refreshing.

There are no wooden smiles, nor carelessly spoken speeches, nor songs drawled out as though to get them done with rather than to amuse an audience. Every line is made to tell, and while more impromptu fun-making appears on this stage than on any other in town, it is done at the audience and it flatters them into feeling that they really amount to something after all.

There is no greater mistake than that of sending a man home from a play feeling that he is of as much consequence as he was on his own wedding day, which was none whatever. An audience must be jollied along—unobtrusively but surely.

There are a lot of the prettiest girls that ever came over the pike in Hurly Burly, and a chum of mine who was with me said: "Did you ever see such little feet? Do you think their feet are measured before they are accepted? And wouldn't it be lovely to get in behind the scenes when they are all gone home and see all their shoes!"

I told her lots of fellows thought that way about their feet and their shoes, only they didn't want to wait until they'd all gone home to see them!

Charles Ross makes a splendid picture as Marc Antony, but I hear that he is another funny man gone wrong—I mean with yearnings for the really-truly drama—and I don't believe in encouraging that sort of thing. But then Ross has one of those new kind of press agents who keep the denial editors busy. One day he is going to do Cyrano de Bergerac, the next he's going to leave the stage and open a hotel, and when these stories get chestnutty he gives a beefsteak party.

But we Matinee Girls have his picture framed in forget-me-nots and things, and we make believe he isn't married and tell all the other girls we met him at a golf game. When you don't quite remember where you met a man, or if you haven't met him but have only bought his photograph, that is always the proper story.

For a little man, Hall Caine seems to have created quite a storm among critics, book reviewers, clergymen, everybody, in fact, that can possibly be hauled into the controversy over Glory's goodness or badness, Storm's sincerity and all the rest of it. In fact, the newspaper excitement has grown so great that one might almost suspect that someone was rolling logs in Mr. Caine's behalf.

When a newspaper begins to have spasms of virtue regarding the morality or immorality of a play, I always begin to look for a nigger in the fence. That sort of discussion has made many a book and many a play that would never be heard of otherwise. When the Manicure Girl tells me that she hears some play is perfectly dreadful, I always know that some horny-handed press agent is earning his salary. Somehow these journalistic controversies over dramatic problems make me wish that some of our millionaire editors would steal "Mr. Dooley" from the Chicago *Journal* and we could hear what "Hennessy" thinks of Cyrano and The Christian, and what "Hogan" says about The Turtle.

We need a change as badly as the man in the restaurant who said to the waiter: "If this is tea, I'd like coffee; and if its coffee, I'll have some tea—but I want a change."

Why don't the programme men invent some sort of ink for their printing that will not completely ruin women's gloves?

After a while a woman will have to bring tongs to the theatre if she wants to have her gloves dainty enough to wear after the performance to dinner or to supper. Some women use two pairs nowadays—one pair to wear at the play and another to put on after the performance. The ordinary newspaper doesn't spoil white gloves as quickly as the programmes do. Why is it?

The profession of designing stage costumes is getting to be a profitable one evidently, as another woman, Mrs. Charles Russell Hone, has become identified with it. Mrs. Hone designed all the gowns that Viola Allen wears in The Christian, and has contrived the famous Jersey costume in such a manner that the star wears no corset.

Now here is a chance for the health reformers to step into the field and take up axes with all the other fellows who are after poor Hall Caine. Did he really intend that Glory Quayle was not to wear a corset? If so, did he consider the effect of this sort of thing upon the American woman?

Here is a question that I haven't heard yet. I ask it boldly. I don't see why I can't have a hack at Caine along with the rest of the gang!

An evening paper told the other night how Mrs. Mansfield sat in the audience every night watching her husband's performance of Cyrano. I should think it must be painful to see one's husband going about in such a make-up. When I saw the famous nose the other afternoon I came to the conclusion that no woman except a blind one could ever quite forgive or forget a nose like that.

The man might be a perfect angel, as far as his character was concerned, but no sane, healthy feminine fancy could ever centre on the possessor of a nose that made a man look like a perpetual vegetable party. Ugly men are sometimes very fascinating, they say, but when all a man's ugliness is concentrated in one feature it gives him a look of apologizing for himself all the time.

I sincerely trust that the Mansfield baby will not be allowed to look upon its papa when he has his make-up on. I shouldn't blame it for howling at the top of its little lungs if it were ever permitted to know that its father turned into an ogre every evening and at Saturday matinees!

I saw the Complexion Editor of one of our great metropolitan dailies at the Garden the other day, and now I am confidently expecting an article on "How de Bergerac Might Have Reduced and Improved His Nose by Means of Face Steaming Massage and Pink Pills."

The case of Voice versus Legs was never brought out as clearly as in Hoyt's new farce, A Day and a Night, at the Garrick.

Miss Gunning plays the Scotch lassie in a kilt and Highland cap (or perhaps it is a Scotch laddie). It is always difficult to decide which they are intended to be when girls put on these "Beside the Bonnie Brier Bush" dresses.

But at all events Miss Gunning has very pretty reddish hair, and the eyes and skin that go with it, as a rule. She also has a delightful, fine, sweet soprano voice, without power, but of exquisite purity.

It is a trained voice, and she sings carefully and conscientiously, holding her body and arms still in the method taught concert singers. She sings a sweet little Scotch song with heather in it, and burrs and things on the words—but——

But——

From the waist down Miss Gunning is apparently built with an absence of pulchritudinosity—which sounds a little Francis Wilsony, but it isn't so cruel to put it that way—that would drive a man in the bald-headed row to drink.

Her golf stockings accentuate the marked absence of curve from the knee down. As the conversation in a Hoyt farce consists largely of allusions to the extremities of the feminine members of the cast, audiences have begun to expect their pound of flesh if they don't get anything else.

You listen to Miss Gunning's sweet voice—but you see the—the golf stockings, and you wonder why the stage-manager doesn't prescribe a pad.

I don't mean a liver pad, or a manila pad, but cotton, or sawdust, or whatever they are made of. Off the stage finely woven wire pads are much worn above the knee. But I don't suppose they would do for stockings, because they might dent and give the whole snap away.

But a girl who goes on in a farce-comedy nowadays with a beautiful voice and a pretty face and almost empty golf stockings, is top-heavy. New York won't stand for it.

A Hoyt farce always springs some new and startling surprise upon us. I think it would be a good joke if the next one were written around long skirts. Not a pair of tights on the stage.

And with the exception of a couple of the prettiest ones, the girls in A Day and a Night seem to have been made to order for skirt parts.

Zangwill in his lecture which has stirred up such a stew among us—when I say "us," understand, I mean gifted dramatic writers, excluding press agents—said that the only trouble with actors was that they considered that a part was greater than the whole.

In fact, he said a number of good things that sounded as though they belonged to one of Benson's or Hinchen's stories.

There must be something in the New York air that turns these serious writers into funny men just as soon as they strike the stage of the Lyceum.

Hope, Le Gallienne, and now Zangwill! Perhaps it's the Pond microbe. Microbes usually are found in the vicinity of ponds, I believe. [Laughter.]

But honestly, I believe if Tolstoi, or Stepniak, or any of those other fellows who write books that we talk about but never read were planted on the Lyceum stage with a pitcher of ice water beside him, a New York audience in front of him and Pond behind the scenes, he'd begin to throw merry jests at us and give us good lines with laughs in them.

I suppose they try to live down to us when they get here. Anthony Hope seemed to take us all as a huge conglomerate joke when he was over here.

Hall Caine is having lots of fun with us, and now Zangwill begins to frivol with us.

I suppose it's all right, but it seems to me very much like asking for "bread and being given the laugh." THE MATINEE GIRL.

FUNERAL OF EDWARD J. HENLEY.

On Wednesday morning at 11 o'clock the funeral of the late Edward J. Henley occurred at the Little Church Around the Corner, the Rev. Dr. Houghton officiating. During the services The Bostonians, of which organization Mrs. Henley (Helen Bertram) is a member, sang "Lead Kindly Light," "Peace, Perfect Peace," and "I Heard the Voice of Jesus Say." The organ accompaniment was played by J. P. Dodd.

The church was nearly filled with members of the profession, and the many beautiful floral tributes surrounding the bier gave evidence of their affection for the dead actor. Wilton Lackaye, Joseph Howard, F. Percy Weedon, E. J. Morgan, William McDonald, and Dr. Clarence Rice were the pall bearers.

On Thursday Mrs. Henley, accompanied by several members of The Bostonians, took the remains to Fresh Pond, L. I., for cremation, and on the following day the ashes were brought back to New York.

"WINTER HOMES IN THE SOUTH."

A valuable booklet just published by the Southern Railway and ready for distribution tells you of the thousands of places where you can go to spend the Winter. List of hotels and homes that will entertain guests during the Winter months shows where board can be had for from $10 per month up to $100 per month. For full information call on or address Alex S. Thweatt, Eastern Passenger Agent, 271 Broadway, New York.

ON THE RIALTO.

"I HAVE nothing but money!" said the well-dressed actor, carelessly tossing to the cringing waiter a gold doubloon. His friends gaped in admiration. "Easy come, easy go," he went on, dropping a shining *louis d'or* into the paralysed bootblack's palm. The friends murmured in envious approbation. "Talk about your Coal Oil Johnny," he observed, shying at the wondering cabman a scintillant sovereign. The friends nudged each other, and drew nearer.

As the sun sheds its golden rays, so there fell from his purse a shimmering shower of coins of the realm, piastres, shekels, crowns, florins, marks, sols, pesetas, bajocci, baksheesh, guineas, kopecs, rupees, guldens, mazuma, and pieces of eight. And the friends marveled greatly, saying unto one another, "Truly, this is a good thing and worthy to be pushed." They followed him as he went, each gathering in as much as he might lay his hands on. Then he that had it approached a telegraph office.

"Some yet remains," he cried; "I think I'll telegraph it to the old folks at home!" A silence, thick and foreboding, fell upon the bunch. "I don't need it all," continued the proprietor of much, "and they may want it to jar the wolf on the doorstep." The friends drew back, and one, dashing to a pay station, spent 10 cents on a telephone message. Soon the clang of an ambulance bell smote upon the terrified air, and the man who possessed was hurried away to an insane ward.

"Wasn't it lucky," chimed the friends, hovering over their foaming wassail, "that we were about when his mind gave away? Suppose he had not been in the hands of his friends!" And they called for more, and more again, and eke for more.

* * *

"THE failure of this Italian Opera company at the Casino is a sad blow to our noble profession," remarked the Gaunt Tragedian, with tears in his voice. "Indeed, I feel that personally I have received another cut from the stinging lash of ill fortune."

"But you had no interest in the company, had you?" asked the Leading Juvenile.

"No financial interest, my boy; but the interests of true art are always next my heart. Now mark you this, sweet youth. When this opera company went under it carried an Angel down to the depths of bankruptcy with it. You may not be aware of the fact that Theatrical Angels are growing fewer every year. Like the merry dodo they are rapidly becoming extinct, and when they actually exist no longer—when the last Angel has lost his last cent—then life for us will be cruel and hard, and the festive table d'hôte that knows us now will know us then no more."

And thrusting his hand into the breast of his tightly buttoned frock coat he turned on his heel and stalked solemnly off through the murky night.

* * *

"WHAT is the matter with Ned Rose?" asked the saunterers on the Rialto one of another on Wednesday last, as that well-known gentleman rushed by with care written heavily on his erstwhile jovial face. "What is the matter with Ned Rose?"—and the only answer was the doleful sighing of wind *frappe* as it whispered through the illuminated sign of the late lamented Royal Italian Grand Opera company. Not content with this reply a MIRROR man followed the hurrying figure and caught Mr. Rose as he was unlocking with nervous fingers the portal of his private office.

"What is the matter with Ned Rose?" asked the reporter, unconsciously repeating the refrain of the Rialto.

"Matter! What is the matter!" echoed Mr. Rose, flinging open the door. "Look at that carload of grapes, and then, if you have the heart, ask me that idiotic question again!"

In truth it was a shocking sight. The room, which formerly contained only the implements of the playwright's craft, was now piled high with fruit cases. From floor to ceiling on every side the bulging boxes towered.

"Now," said Mr. Rose more calmly, "I will relate my dreary tale. You must know that Calder—William Calder—started a few days ago for California, leaving me here in charge of his plays. We walked to the station together, he giving me final instructions until the very last moment. Just as the train pulled out he shouted from the rear platform that in a day or two I would receive a carload of grapes, consigned to him, from his California rancho. 'What shall I do with them?' I cried, running wildly after the train. But, alas! his answer was drowned in the rattle and roar of the cars. The next morning a freight man came to ask where he should deliver the grapes. For the moment I forgot that there was a whole carload. I told him to bring them here—and he did. All day long the stairway was crowded with supers carrying these odious boxes into my office. I have nowhere to write, nowhere to sit and think, and even when by chance I have a brilliant idea I have nowhere to jot it down except on the covers of these countless cases. But it won't last forever!" exclaimed the playwright bravely. "I've already eaten three boxes myself; I've given away several hundred to people I've met on the streets, and now there are only ninety-seven boxes left."

The reporter was so affected by this sad story that he straightway shouldered two cases and hastily hied himself to THE MIRROR office, while Mr. Rose, standing in the doorway of his storehouse, fervently called down blessings upon his head.

MAGGIE HOLLOWAY FISHER.

Maggie Holloway Fisher, whose portrait appears upon the first page of this issue of THE MIRROR, has won her way by a long series of most excellent character impersonations to high rank among the genuine comediennes of the American stage, for, though a native of England, Mrs. Fisher has come to regard this land as her home country, and is regarded generally as an American actress.

Associated with the stage since early infancy, she gained a most varied experience in the then representative stock companies of the English provinces, playing for the most part soubrette roles and "principal boys." Her last appearance in England before coming to America was at Sheffield in a Cinderella pantomime. She made her American debut with Nat C. Goodwin as Maria in Confusion, appearing later with him in Hobbies. She then originated in this country the role of the coster girl, Liz Jenkinson, in Alone in London, and followed this capital impersonation by one of a similar type, Bella Bright, in Eugene Tompkins' revival of Mankind.

Mrs. Fisher's next characterization was her American original of Biddy in Good Old Times, at the Fourteenth Street Theatre, in this city, after which she was engaged to play the Somersetshire girl in Lady Gladys at the Madison Square Theatre. Richard Mansfield then selected her to originate Donna Elvira in his own play, Don Juan, which engagement was soon followed by her memorable and delightful Mrs. Chadwick in Jane, a role that she played with unfailing success for three seasons. After Jane she gave clever characterizations in The Foundling and in Thoroughbred, and then was seen in her excellent portrayal of Madame Ribot in Never Again, a part in which she was so eminently successful that she was sent to England last season to originate it in London. Clement Scott and his fellow critics praised in glowing terms her admirable facility, her keen intelligence and the delightful sense of humor that have combined to make her one of our most charming comediennes. Mrs. Fisher is now playing Madame Brumaire in On and Off with the Madison Square Theatre Comedy company, exalting a purely farcical character by her deftness and wit to the dignity of true comedy. The present is her seventh season under Charles Frohman's management.

GOSSIP.

Eugene Speyer has rejoined The Gay Matinee Girl as musical director for his second season with this company.

C. Eddie Morton will open on Oct. 29 in the musical farce Falstaff Up-to-Date, under management of Will Desbon. The company of fifteen will introduce vaudeville features and will have elaborate printing.

George E. Holmes, manager of the recently burned Alhambra Theatre, Tarentum, Pa., has become an Elk.

The Paige Sisters, Mabel and Amy, with their three pickaninnies, will join Blaney's A Hired Girl on Nov. 19, at Franklin, Pa.

With the engagement of Cumberland '61 popular prices are inaugurated for Wednesday matinees at the Grand Opera House, seats on the first floor selling for 50 cents and in the balcony for 25 cents.

The business done by Viola Allen in The Christian has been so large that she will remain at the Knickerbocker Theatre until Nov. 19, when William H. Crane will open there. Miss Allen will appear in Brooklyn week of Nov. 21, after which she will come back to New York for an indefinite run at the Garden Theatre.

P. R. Miller's Tennesseean Jubilee Singers are in Northern Indiana after a successful tour of Iowa and Illinois. They will come Eastward through Canada.

The Burrill Comedy company drew such large audiences last week at Columbia, Pa., that they have been retained for another week, the first fortnight engagement ever played in Columbia.

Hubert Wilke's Fra Diavolo, with the Dorothy Morton Opera company, was praised highly last week by the Minneapolis press.

Edward E. Rose has joined the faculty of the American Academy of the Dramatic Arts as an instructor in the stage department. Madame Eva Alberti has been secured as an instructor in pantomime and physical training.

Wilfred Lucas and Louise Perine, of James Durkin's company, were married on Oct. 16 at Elmira, N. Y. Mrs. Lucas will be known professionally as Louise Lucas.

Linda da Costa scored a decided hit as Nadjy with the Southwell Opera company in Philadelphia, where she has become already a favorite with the patrons of the Grand Opera House and with the Quaker City critics.

Clay Clement's season has been most successful at Oakland, Salt Lake, Denver, and Kansas City in The New Dominion and A Southern Gentleman. Phosa McAllister, Gertrude Omalley, Charles Mason, and Harry S. Duffield have all scored especial hits in A Southern Gentleman.

Tommy Shearer, at Sharon, Pa., last week turned hundreds away. He will play twelve weeks in Pennsylvania. Katherine Standish has joined the company for juveniles.

A special company is contemplated to present On and Off at the Boston Museum in December.

The Brownings have made a hit as a special vaudeville feature with Byron's Great Gotham Stock company.

Buffalo Bill's Wild West closed on Oct. 15 its immensely successful season of twenty-eight weeks.

Marie Thill was awarded 6 cents last week in her suit against Hoyt and McKee to recover $1,200 damages claimed by her because she had been put in a chorus part after having been engaged for the Friend in A Milk White Flag. The defendants were ready to settle for $150, but Miss Thill's lawyer wanted formal judgment, and the justice instructed the jury to bring in a verdict of 6 cents for the plaintiff.

Della Fox will present The Little Host at the Casino on Nov. 7, the New York production of A Dangerous Maid being deferred.

Marie Dressler was indisposed last Wednesday, when her part in Hotel Topsy Turvy at the Herald Square was played capitally by Beatrice McKenzie.

Marshall Darrach began his Winter Shakespearean readings last Friday at Carnegie Lyceum. The course will include twenty-three readings, one each Friday until March 24.

Josh Ogden is booking a tour of My Sweetheart, with Ada Melrose in the title-role, opening on Nov. 3 at Lowell, Mass.

Grace Livingstone Furniss and Abby Sage Richardson's play, soon to be shown by E. H. Sothern at the Lyceum, will be called A Colonial Girl instead of The Old Love and the New, which title has been used abroad. This play was christened A Shilling's Worth when first produced recently in Philadelphia.

The nearest heirs to the estate of the late Mrs. Rachel McAuley are said to be George and Charles Gay, her cousins, who reside in Louisville.

Walter B. Ball has severed his connection with the Central Lyceum Bureau and has been engaged for advance work with the Cameron company.

Business-Manager Elson Hommel, of Jack Potts' Comedy company, reports good business and increasing prosperity.

Eugene La Rue, stage-manager of the McCauley-Patten company, was married on Oct. 16 to Estelle Small, at her home in Delaware, O. The bride and groom joined the company at Marion, where an elaborate supper was given in their honor.

IN OTHER CITIES.

SAN FRANCISCO.

Perhaps the best thing done by the Frawley co. during this season was The Dancing Girl, that serious, moral lesson taught by Henry Arthur Jones, which held the boards at the Baldwin 10-15. Utterly unlike the usual run of the Frawley co.'s plays, it attracted beyond measure. It was a difficult task, and T. Daniel and the talent with which he has surrounded himself deserve every credit for the result. As Drusilla Ives, Blanche Bates was the central figure, of course. She played the mock prude to perfection in the opening scenes at St. Endellion, and was the ideal vain, capricious woman of the half world in the following. She carried the effect right up to the closing scene, but lacked force somewhat in that, when confronted with her heart-broken father. Still, on the whole, it was a charming portrayal of a difficult character. As the Duke of Guinsbury, T. Daniel Frawley was earnest and manly. He was a trifle too sentimental, perhaps, for the utterly reckless, dare-devil nobleman, but he was thorough. Theodore Roberts, too, was seen to unusually good advantage in the part of David Ives, the father. He was not heavy, but he was powerful and pronounced. Alfred Hickman made the most of the part of Reginald Slingsby, the unhappy victim of match making dowagers. Georgia Welles was very sweet and unaffected as Sibyl. Frank Mathieu, a local amateur, made his professional debut in the part of John Christison. It was a very praiseworthy rendering of a trying role; he showed much expression and some power. Other characters were well sustained, notably by Sam Edwards as Crake, Eleanor Carey as Mrs. Christison, and Lucille La Verne as Lady Bawtry. The Daly comedy, Love in Harness, will follow.

Nance O'Neil made the pronounced success of her engagement at the Columbia in Elizabeth, Queen of England. In this she showed more than ever that she is destined to be great some day. As the jealous, vindictive virgin Queen, she presented her large audiences with a perfect picture of English history. She was imperious, stately, vixenish, furious, treacherous, despotic, all in their turn, and never with the loss of a tithe of royal dignity. "I am not a woman; I am a King," was her motto throughout. While business has only been fair, owing to the season of the year, those who have seen Nance O'Neil have formed a deep and lasting impression of her as the coming actress. Critics agree that while she may lack schooling somewhat the *divinus afflatus* is there, beyond a doubt. In Elizabeth she was ably supported by members of the McKee Rankin Stock co. Herbert Carr played the Earl of Essex, H. A. Weaver Lord Burleigh, Lewis Wood Sir Francis Drake, Thomas Tuther the Marquis of Mendosa, L. J. Plumer Lord Howard, William Bennett King James, Ida Banning Lady Sarah Howard, Mrs. McVicker Lady Anne, and Ricca Allen Margaret. This closes Nance O'Neil's four weeks' engagement. Mathews and Bulger follow 17 with a two weeks' engagement in By the Sad Sea Waves.

The Circus Queen opened the light opera season at the Tivoli. It is an adaptation from Lecocq's Le Grand Casimir, by George E. Lask, the popular stage-manager of the Tivoli. It proved to be a merry, entertaining bit of work, in which little of the original music was retained, with a number of interpolated songs, varying from the serious to such as "My Honolulu Lady." Anna Lichter, erstwhile the grand opera soprano, showed how versatile a prima donna can be by appearing as Ninetta, the bride, nothing more nor less than a soubrette part. She played and sang with much animation and with perfect taste. Annie Myers played the title-role, and created a favorable impression on her first appearance. Edwin Stevens was the comedian and made a hit. He sang Rudyard Kipling's "On the Road to Mandalay," with much effect, and gave a very amusing caricature of the Lion Tamer Gaggles. Another droll character was Fred Kavanaugh as Gallets. Elvia Crox was entertaining and sang well in the character of the Grand Duke. Pruette and Schuster, grand operatic baritone and basso, respectively, were in the cast, and sang some songs. William H. West played the Ring Master effectively. The Circus Queen has caught on and will run until further notice. Giroflé-Girofla is to follow.

At the Alcazar the attraction for week 10 was The Wife. It proved somewhat heavy for the stock co., accustomed to things of a lighter vein, but it was well acted and beautifully mounted and dressed. Ernest Hastings was very satisfactory as John Rutherford. He was manly and dignified. Howard Scott was effective as Mathew Culver. Frank Denithorne played Robert Gray earnestly. Gretchen Lyons in the emotional role of Helen Truman did well in a trying part. Juliet Crosby did her very best work as Mrs. Bellamy Ives. George Osbourne as Silas Truman, and Wallace Shaw as Major Putnam, got a good deal out of their respective parts. Others that were noticeable were Gertrude Foster as Lucille, Marie Howe as Mrs. Amory, Francis Yale as Jack Dexter, Clarence Montaine as Randolph, and Laura Crews, who made her first appearance after a notable career as a child actress. The Wife will play another week. Florence Bradford will play Lucille in place of Gertrude Foster, who has another engagement. Business continues brisk.

The Signal of Liberty had a second week at the New Comedy. Week 17 Clara Thropp will be seen in Where's Matilda?

At Morosco's Grand James M. Brophy and the stock co. played The Lights o' London week 10-15. Brophy was earnest and pleasing in the character of Harold Armytage. Landers Stevens was effectively wicked as Clifford Armytage. Fred Butler played Clifford's accomplice, Seth Preene, exceedingly well. James Corrigan was good as Squire Armytage. The part of Hetty Preene was exactly suited to Lorena Atwood. She won the entire sympathies of her audiences. Maud Miller was quite equal to the part of Bess. Julia Blanc gave a clever caricature as Mrs. Jarvis. Other characters were suitably filled. Sutton Vane's new melodrama, Straight from the Heart, follows.

The California Theatre opens as a popular price house 23, under the management of Friedlander, Gottlob and Co. The Span of Life is to be the opening attraction. The Cleveland-Wilson Minstrels are to appear shortly.

With grim humor, the Alcazar management announces Roland Reed's play, The Politician, for election week.

FRED S. MYRTLE.

MILWAUKEE.

The Salisbury Stock co. presented Alabama at the Davidson 10 to S. R. O. The play was well done and beautifully mounted, the master hand of Stage-Manager Lewis Mitchell being again in evidence. Frederick Paulding scored an overwhelming success in the role of Colonel Preston: lack of space forbids a description of Mr. Paulding's superb portrayal, suffice to say that he received a vociferous recall at the close of his scene in the second act, and a curtain call at the close of the third act. Benjamin Howard played Captain Davenport with dignity, restraint, and moderation. Francis Byrne as Armstrong acted with accuracy and intelligence. John W. Burton was applauded for a splendid interpretation of Colonel Moberly. Charles Ray scored a great hit as Decatur. Lisle Leigh gave a faithful conception of Mrs. Page. Eleanor Robson was a picture of grace as Carey. Maye Louise Algen was excellent as always in the role of Mrs. Stockton, and Ethelynne Palmer, George C. Robinson, John Daly Murphy, and Willard Bowman did what was required of them very creditably. The play was received with every mark of approval. 23 the Salisbury Stock co. in The Ironmaster. 24-29 Julia Marlowe in The Countess Valeska. 30-Nov. 5 the Salisbury Stock co. in Diplomacy.

S. R. O. was announced long before the curtain rose on Superba at the Alhambra 16. This notable attraction has been greatly strengthened by many new and excellent features. The mechanical effects are very skillfully manipulated, the ballets are uncommonly good, the scenery very pretty, and the production won well merited approbation and applause. The co. is strong, excellent work being done by Eva Randolph, Artine Athens, Ada Rall, Blouina Oldcastle, Heloise Dupont, and William Powers; Charles Guyer scored a particular hit, and the balance of the co. all contributed their share to the general good of the performance. Vaudeville is billed for week of 23-29, headed by the Three Avalos and Hugh Stanton.

The Commodore opened to a full house at the Bijou 16, and met with a flattering reception. The play is full of thrilling incidents and startling stage effects, and the patriotic ardor of the audience was aroused to the highest pitch, the gallery being especially demonstrative. The leading roles were well taken by William L. Roberts, J. M. Ferguson, Clyde Callicotte, H. Stanley Davies, Van Bert Adams, Olive Martin, Florence Willis, and Kate Bruce. Next week The Evil Eye.

The Pabst Theatre Stock co. presented Hochselt 16 to a large audience. Though the excellent co. worked hard, the piece did not take well. Friends of Youth will be given 19. Phillippine Welser 22.

The Academy of Music, known last season as the Lyceum, but now again under its old name, is announced to reopen about the beginning of November with a first-class stock co., under the management of Edwin Thanhauser.

Burton Holmes commenced a series of five lectures at the Pabst Theatre 18 to a large and greatly pleased audience. His opening subject was "The Hawaiian Islands."

During the engagement of Julia Marlowe at the Davidson 24-29 the Salisbury co. will play The Ironmaster and Alabama in Racine, Janesville, Madison, and Oshkosh, Wis.

C. L. N. NORRIS.

INDIANAPOLIS.

The success of the stock co. at the Grand is a foregone conclusion and, unless all signs fail, this will be the most prosperous season seen at this house for many years. The new co. is the talk of the city, and the audiences are large at every performance, especially at the matinees, when the orchestra has been forced to retire under the stage. All the Comforts of Home was the bill for the second week, 17-22. The leading role was taken by Hardee Kirkland, who shows an ability for comedy parts equal to that he possesses for more serious ones. Frederick Conger, as Tom McDowd, duplicated his success in The Charity Ball. Lillian Daily, as Josephine Bender, met with great success. Lavina Shannon made a dashing Fifi Oritanski, and the others were effective in their various roles. The stage settings, under the masterful direction of Walter Clarke Bellows, were beautiful. The Wife has been substituted for Jim the Penman 24-29.

Tim Murphy in The Carpet Bagger was the attraction at English's 12, 13, to good business. The dialogue abounds with Opie Read's wit. The settings are pretty and, all in all, the play is an attractive one. The co. is well balanced. Andrew Mack made his initial appearance in Indianapolis in The Ragged Earl 17, 18, and, although small-sized houses were the rule, he made a splendid impression. Josephine Lovett, Annie Ward Tiffany, and Little Una Fitzmaurice deserve special mention. John Griffith in An Enemy to the King 19, 20. A Female Drummer 21, 22. A Misfit Marriage 24, 25. The Moth and the Flame 27-29. A Bachelor's Honeymoon 31-Nov. 2.

Darkest Russia, with illustrated songs and stereopticon views interspersed between the acts, is doing well at the Park. A good performance is given. Remember the Maine 20-22. A Contented Woman 27-29. Paddy's Market 31-Nov. 2. Hogan's Alley 3-5.

The management of the Grand has entirely discarded lithograph and bill-board advertising and, with the exception of a few photograph frames, is depending entirely upon the newspapers for advertising.

Opie Reed and Frank S. Pixley were in the city to witness the performance of The Carpet Bagger. Mr. Pixley has decided to shorten the play a trifle by cutting out a portion of the dialogue.

Sousa's Band will be heard at Tomlinson Hall in the near future.

ALLEN E. WOODALL.

MINNEAPOLIS.

At the Metropolitan Theatre Kellar gave his ingenious and mystifying entertainment to fair business 13-15. The programme was, as usual, replete with interesting tricks. The Hindoo clock was a novel and pleasing feature. The Spiritualistic manifestations also took well.

Walker Whiteside opened a brief engagement at the Metropolitan Theatre 16 in The Red Cockade, to fair business. Both play and co. were given an enthusiastic reception. Mr. Whiteside appeared as Captain Martello, and gave a most enjoyable personation. His work was consistent and forceful throughout, and he was obliged to respond several times to enthusiastic curtain calls. Frederick L. Power was seen to marked advantage as Count de Valmont. Lelia Wolstan made a charming Beatrice, and Antoinette Walker a satisfactory Marie. Others were satisfactory in their respective roles. Eugene Aram afternoon of 19. Dorothy Morton Opera co. 20-29.

At the Bijou Opera House a strong vaudeville co., including Arthur Dunn, Jane Whitbeck, Smith and Fuller, and others, opened for a week 16 to a large audience, and scored heavily. The performance was one of the most enjoyable of its kind ever seen here. The Kinaners, the Wilson Family, the Nevarro Trio, Lorense and Allen, and Harry Allister, deserve special mention in addition to the above for clever contributions to the bill. What Happened to Jones 23-29.

Two special matinees were given at the Bijou Opera House 18-21.

Dorothy Morton has engaged Sylvia Egan, of St. Paul, as her understudy. Miss Egan is the daughter of P. F. Egan, of that city, and is well known here. She is possessed of a fine voice and good stage presence, and ought to make her way in the profession.

Jennie Daly, of this city, formerly with the Neill Stock co., has just recovered from a very severe illness, and left 17 to join the Valentine Stock co., at Columbus, Ohio.

Manager L. N. Scott, of the Metropolitan Theatre, left 19 for New York city to look after further bookings for the season.

Sanford Dodge, the capable young tragedian of this city, is making a very favorable impression in his new play, The Prisoner of Spain, written by Claude Soares, one of the members of his company. The papers around the Northwestern circuit all speak well of the production.

T. C. CAMPBELL.

BUFFALO.

Julia Arthur had a splendid week at the Star 17-22 in A Lady of Quality. This was Miss Arthur's first appearance here in a long time, and the engagement was awaited with interest. The star and a well-balanced co. scored a big success, and were rewarded by packed houses. A Day and A Night 24-29. The Bride Elect Nov. 3-5.

The widely advertised Devil's Island was the attraction at the Lyceum 17-22. The co. was an unusually strong one, and rendered the drama in an exceedingly effective manner. Emily Rigl and Ralph Delmore scored hits. The business was big. Mrs. Fiske 24-29.

A benefit was tendered J. Marcus Doyle at the Lyceum 16. Among the volunteers were Lew Hawkins, Anna Louburg, George and Lucy Garner, Eugene Jerge, Cricket Caryl, Barr and Benton, H. Roland, J. W. Norton, Mat Farnam, Dee, Renier and Dee, the Blakeslees, Toubey and Rooney, F. M. Bassett, the Taylors, and Prior and Gates.

The fair recently held in Buffalo, under the management of George W. Boyce, is getting that gentleman in all sorts of trouble. Incidental to the fair were numerous fakirs, side show freaks and variety performers. The receipts at the fair were noticeable mainly by their absence, and several of the performers were not visited by the ever welcome ghost. One morning this week Mlle. Ray Melena, said to be a recent importation from the Orient, fenaced into Police Court, and in genuine song and dance vernacular stated to the Justice that Manager Boyce had engaged her at a salary of $25 and transportation; but had departed without remunerating her. A warrant was issued for the arrest of Mr. Boyce, upon the charge of grand larceny in the second degree.

Flora M. Dawkins was granted an absolute divorce from Walter O. Dawkins in our Supreme Court last week.

Eloise Mortimore is visiting her parents in this city. She has been singing at the leading vaudeville houses during the past few months.

The opera co. which has been on the road for several weeks under the management of Anna Winter, of this city, and which has been known as the Herald Square Opera co. and the Metropolitan Opera co., stranded in Peterborough, Ont., recently.

Black Patti's Troubadours are booked at Music Hall 24-29.

REINOLD WOLF.

NEW ORLEANS.

The most delightful weather prevails here, and the four theatres now open are doing a big business.

The event of the week 16-22 was the appearance of N. C. Goodwin and Maxine Elliott in the comedy-drama, Nathan Hale. This is Mr. Goodwin's annual visit to New Orleans, and the fine business done so far testifies to the popularity of the eminent comedian. The Goodwin co. will remain two weeks, and will present during the second week, 23-30, An American Citizen, The Silent System, and David Garrick.

At the Grand Opera House the Greenwall Stock co., now in the third week of its engagement, presented Led Astray 16-23 in the same capable manner that has characterised previous productions. Owing to the rivalry in this theatrical community and the number of popular attractions before the public, Manager Greenwall has lowered his scale of prices. Henceforth 75, 50 and 25 cents will be the prevailing prices. The Great Unknown 23. The Little Detective 30.

At Hopkins' St. Charles' Theatre Fersciff was presented during the week 16-23 and was well received. The vaudeville attractions consist of Papinta, Peter Baker, Barney Fagan, and Henrietta Byron, and new views by the biograph. Our Boys 23.

The management of the St. Charles Theatre and Academy of Music announces that the latter theatre will open Nov. 6 with the Murray-Lane Opera co. as the attraction for an indefinite period. Clara Lane and J. K. Murray will be the principals. There will be thirty-eight people in the co.

Al. G. Field's Minstrels were here 16-23 and did well, playing to good houses at popular prices. On Tuesday, 18, seventy-five members of the local lodge of Elks attended the performance and gave old Al. Field a monster ovation. Kelly and Mason 23.

The season of grand opera at the French Opera House will open on or about Nov. 10, and a rare musical treat is in store for those musically inclined.

J. MARSHALL QUINTERO.

KANSAS CITY.

Henry Miller made his first appearance in this city as a star at the Coates Opera House 13-15 and was very warmly received by the good-sized audiences which gathered to witness his thoroughly artistic impersonations of the leading roles in Heartease, The Master, and A Marriage of Convenience. In Heartease he perfectly fitted the part of the struggling but aristocratic musician, and received several curtain calls. Augustus Cook appeared to splendid advantage in the various parts assigned him, as did Arthur Elliot. C. Leslie Allen was excellent in comedy roles, and Charles B. Welles was a useful member of the co. Mabel Burt, Margaret Dale, and Ellen Mortimer filled the female roles very acceptably.

Primrose and Dockstader's Minstrels, one of the best organizations of the kind that has ever appeared here, drew big and enthusiastic audiences to the Grand Opera House 16-23. Every act was good, and there were plenty of them. George Primrose in his songs and dances, Lew Dockstader in his remarkably entertaining monologue and songs, Lew Sully in his breezy funnyisms, James Wall in neat dances and songs, Howe, Wall and Sully in a laughable musical sketch, the Deonso Brothers, clever barrel jumpers, and the delightful singing of W. H. Thompson, baritone, and Manuel Romaine, tenor, were the features of the show, which, taken all together, was thoroughly good. Ward and Vokes 23-29.

In opposition to the white minstrels at the Grand were the real negro minstrels of Richards, Pringle, Rusco and Holland at the Gillies Opera House 16-19. A host of excellent performers of the real article were with the co., including, of course, Billy Kersanda, of the immense mouth, James Crosby, Dan Avery, Arthur Maxwell, Harry Fidler, Ganse, and a troupe of Arab acrobats, all helping to furnish the entertainment. Blind Boone, the famous negro pianist, was in the city and enjoyed the opening performance.

FRANK B. WILCOX.

PROVIDENCE.

At Allen's Star Theatre 17-19 Henry Chanfrau appeared as Kit in the Arkansas Traveler, and drew large audiences. Mr. Chanfrau was very successful in the title-role, and the support given by Edwin Maynard, D. L. Gaynore, Carrie Rose, Sarah McDonald, Daniel Kelly, and Lawrence Barbour, and a large co. was most acceptable. The same co. presented The Octoroon 20-22. Business large. Charles Manley in Down on the Farm 24-29. George W. Wilson's co. 31-Nov. 5.

R. F. Keith has issued invitations to a private opening and view of his new Providence theatre 22. The list of invited guests is limited, and is said to be the most thoroughly representative of the best social, mercantile, and professional life of the city that has ever been compiled. In addition to the opportunity to study the beauties of the new theatre, Mr. Keith will provide entertainment for his guests. The event promises to be one of the notable social functions of the season. The public opening will occur 24, and a strong bill has been arranged.

Providence Elks held a social session at Elks Hall 19, which was largely attended. Among the entertainers were members of the Reilly and Wood co.

James L. McCarrick, of the Olympic, recently became a father, and is a very happy man.

F. A. Davis, advertising agent at Allen's Star, has signed to go in advance of the Daniel Kelly co.

Maude Louise Abbott, of this city, has accepted an engagement with The Christian.

The Boston Symphony Orchestra's seventeenth season in Providence will be inaugurated Nov. 2. They will give eight concerts during the season at Infantry Hall.

James K. Hackett in A Tree of Knowledge was at the Providence 17-19. Chauncey Olcott 20-22. The ballet Girl 24-29.

HOWARD C. RIPLEY.

ST. PAUL.

The Dorothy Morton Opera co. received a warm welcome on their return engagement at the Metropolitan Opera House 13-15, giving an artistic and meritorious production of Fra Diavolo. Miss Morton's Zerlina was a charming creation, and Hubert Wilke was equally satisfactory in the title-role. Ben Lodge, George Callahan, Sylvester Cornish, and Phen Nears were commendable in their respective roles. The chorus did most effective work. The co. presented The Beggar Student 16-19. Walker Whiteside 20-22.

The Dorothy Morton Opera co. is fortunate in having so capable a musical director as Richard Lindsey. He keeps the people well up in their work, and the training of the chorus is a noticeable feature of the productions.

What Happened to Jones proved a drawing card at the New Grand Opera House week 16-22. The comedy was presented by an exceptionally capable co., and it was interpreted by a cast that did full justice to all the possibilities of the lines. George C. Boniface, Jr., as Jones was the centre of attraction and occupied the stage almost constantly, yet was never in the least tiresome. His comedy is excellent, and his impersonation of the part is a strong characterization. Gerald Griffin made a decided hit as Ebenezer Goodly. Anna Belmont was charming in the role of Cissy. Mrs. E. A. Eberle drew an excellent piece of comedy as Alvina Starlight. Ada Craven was exceptionally good as Helma, a Swedish servant. Florence Robinson was a pleasing and matronly Mrs. Goodly. Kathryn Osterman, Helen Bell, Frank Currier, H. F. Robert, Lewis H. Newcomb, J. W. Cope, Harry Naols, were very satisfactory in their respective roles. The audiences were delighted with the performance, and the co. will do a good week's business. Barney Ferguson in Muldoon's Picnic 23-29.

GEORGE H. COLGRAVE.

DENVER.

Sowing the Wind was presented at the Tabor 9-15. Herrmann the Great co. 16-22.

The Broadway and Orpheum were dark 9-15, while the Lyceum had Harry Martell's co. in Wild Oats for three nights commencing 13.

The death of William H. Bush in this city 12 of appendicitis caused widespread and genuine regret, and in his demise Colorado loses a representative man and Denver one of its most prominent, best known and most enterprising citizens. Mr. Bush was and had been identified with many of the State's great enterprises, and at the time of his death was actively interested in the Broadway Theatre and Tabor Grand Opera House, of which Bush and McCourt were lessees and managers, and the Brown Palace Hotel, which was managed by Mr. Bush and H. M. Tabor. A man of splendid business ability, courageous, gritty and energetic, W. H. Bush helped build Denver and make it the Queen City of the Plains, and his loss will be keenly felt. The funeral services were held at the Broadway Theatre Saturday afternoon, 15, the interment being in Fairmount Cemetery. Rev. Myron W. Reed conducted the services. The floral remembrances were most beautiful and elaborate, and in such profusion as has rarely been seen on a similar occasion.

Luther H. Bickford, managing editor of the Denver *Evening Times*, resigned his position 10 and left for Chicago 12 to assume the responsible position of night editor upon the *Inter-Ocean*, of that city. For ten years Mr. Bickford has been inseparably identified with dramatic journalism in this city, and during that period his brilliant work for years as dramatic critic upon the *Sun* and later upon the *Times* has been a feature of our local journalism. Mr. Bickford will be sadly missed both by the press and the public, and his hosts of friends wish him all the success imaginable in his new and wider field.

F. E. CARSTARPHEN.

LOUISVILLE.

Willie Collier played a successful engagement at Macauley's 17-19 in The Man from Mexico, notwithstanding wretched weather which prevailed. The play has been seen here before. The star, Louise Allen, Dan Mason, and George Parsons repeated the success of former visits. The Old Coat 20-22.

Henry Bedford, the English actor, was more than favorably received at the Avenue in A Grip of Steel 10-16. The play is stronger than most ones of its kind, and Mr. Bedford and the supporting co. are far above the ordinary. Hogan's Alley 23-29.

The Meffert co. offered Camille for week commencing 17, with Oscar Eagle as Armand, Adolph Lestina as the Count, C. F. Gibney as Monsieur Duval, Esther Lyon as Camille, and Anna McGregor as Madame Prudence. The play was elaborately staged and capably performed.

An excellent picture of Oscar Eagle adorns the title-page of Botto's Amusement Guide for the issue of Oct. 17.

Bargain matinees are a feature at the Avenue. The scheme is proving quite successful.

In The Old Coat co. are a number of Louisville favorites—namely, Frederick Bond, Clara Hathaway, and Helen Reimer, who were members of the Bond Stock co., which played a Summer season at the Auditorium.

Walter Matthews, the tragedian, is an interesting convalescent. He was seriously ill for quite a time, but is now rapidly progressing toward his usual good health.

Colonel W. H. Meffert, of the Temple Theatre, has returned from Pittsburg triumphant. He was a member of the committee that went to the Triennial Conclave of the K. of P. and secured for Louisville the next reunion of the kind.

CHARLES D. CLARKE.

COLUMBUS.

The Highwayman was at the Southern 14, 15 to crowded houses. The opera was well received. Hits were scored by Camille D'Arville, Jerome Sykes, and Nellie Braggins. The chorus, costumes, staging were all that could be desired. Tim Murphy in The Carpet Bagger 17, 18 to good business. The play scored a big hit. Mr. Murphy gave a finished and artistic performance. Special mention should also be made of Miss Coriett, Dorothy Sherrod, Gerard Anderson, James Manley, and Ralph Thomas. Andrew Mack in The Ragged Earl 19, 20 to fair business. Kelcey-Shannon co. 24-26. A Misfit Marriage 27, 28.

A Contented Woman played to S. R. O. at every performance at the High Street 13-15. Belle Archer scored a big success, and Fannie Denham Rouse shared honors with her. Charles P. Morrison and co. were all good. The dancing of Bonnie Lottie was a feature. A Spring Chicken 17-19 opened to packed house. The farce is a whirlwind of fun, and the co. is an excellent one. The Clerise Sisters and Fred Lucier scored big successes. Bernard Dyllyn's songs were much applauded. Remember the Maine 24-26. Darkest Russia 27-29.

The Valentine Stock co. at the Grand presented 17-22 The Lady of Lyons to very good business. Rose Stahl gave an artistic and finished portrayal of Pauline. Eugene Ormonde was seen to good advantage as Claude Melnotte.

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The rest of the characters were well sustained by Louise Mackintosh, Mrs. Knowles, Robert Rogers, Wright Kramer, and Mr. Daniel. The ladies were exquisitely gowned. The stage settings were most tasteful. Several new members will join the stock co. soon. Engaged 24-29
H. L. Nicodemus.

CLEVELAND.

The week of 24 will be notable for its musical events, principal of which is the engagement of the International Grand Opera co. in repertoire at the Euclid Avenue Opera House. The Patriotic Peace Jubilee Festival at the Grays' Armory, under the auspices of the Cleveland Vocal Society, at which Seidl's Orchestra, with Sara Anderson, soprano, as soloist, and a chorus of two hundred and fifty voices was held 21, 22.

The Highwayman was sung 17-22 at the Euclid Avenue Opera House by a good co., with Camille D'Arville in the leading role. On account of sickness Joseph O'Mara was not in the cast, and his place was creditably filled by Reginald Roberts, who, while not having as fine a stage presence as Mr. O'Mara, is gifted with a good baritone voice, which he uses to advantage. The fine comedy work of Jerome Sykes was one of the features of the opera, and he was ably assisted by John Mayon and Nellie Braggins. The production was elegantly staged, and the large trained chorus a very effective one. Shenandoah 31-5.

Digby Bell was seen in The Hoosier Doctor at the Lyceum Theatre 17-22. Casey's Wife 24-29.

At the Cleveland Theatre week 17 Ralph Cummings and his stock co. presented The Charity Ball, giving it a finished presentation. Blanche Douglass, the former leading woman, reappeared with the co., strengthening it very much. Monte Cristo 24-29.

Joseph O'Mara rejoined The Highwayman 20.

The Star Course has arranged for ten entertainments during the season at the Grays' Armory. The first one will be given Nov. 2 by the Chicago Marine Band.

David Bispham will give a song recital at Association Hall 27. William Crashon.

JERSEY CITY.

Robert Mantell played at the Academy of Music 17-22 to good business, opening in Monbars. It has been a number of years since the play was done here before, and it is apparently new to our theatregoers, and Mr. Mantell and his excellent co. gave the best of satisfaction. The star is forceful and appeared to be in his best form. A curtain call was accorded him at the end of each act. Of the support nothing but praise can be written. Lowden McCormack, Arthur Maitland, Beverly Truner, James L. Carhart, Henry Crosby, and A. J. Whaley were able supporters. Of the ladies, Corona Riccardo, the leading woman, proved herself a painstaking, ambitious actress and became a favorite. Blanche Moulton and Marie Booth Russell were also excellent. Some exquisite gowns were worn by the ladies. A Secret Warrant was given for three performances, and the co. again demonstrated its strength. As a special bill for one performance Mr. Mantell is to do Othello, with Miss Riccardo as Desdemona. The take is big for this special. Thomas E. Shea 24-29. Byrne Brothers 31-Nov. 5.

Mrs. Etta Henderson, of the Academy of Music, contemplates producing here one of her earlier successes, Almost a Life, which is written in Mrs. Henderson's best vein.

Thomas E. Shea has been induced to give one performance of Dr. Jekyll and Mr. Hyde at the Academy of Music during his engagement in this city 24-29.

John E. Langabee, stage machinist of the Academy of Music, is confined to bed at his home in Brooklyn with malarial fever. He has been away from the theatre two weeks.
Walter C. Smith.

PITTSBURG.

The past week proved one of the greatest, peculiarly and artistically, in the history of the Bijou Theatre. The house was thronged at every performance, by the best class of theatregoers, who came to do homage to the genius of Mrs. Fiske. The local critics bestowed unstinted praise on her work, and on the opening night, 17, when Love Finds the Way and A Bit of Old Chelsea were given, the enthusiasm of the audience knew no bounds. Tess of the D'Urbervilles was presented the last half of the week. Marie Wainwright will follow in Shall We Forgive Her.

At the Alvin William H. Crane opened 17 to a large and appreciative audience, presenting A Virginia Courtship. On 22 E. W. Presbrey's new play, Worth a Million, was given a trial for the first time on any stage. Worth a Million is a modern comedy of the type with which Mr. Crane has become closely identified. His character is that of a retired Western millionaire, open hearted and open handed, who has had confided to him the trust of finding the lost daughter of an unfortunate man. After succeeding in this he is the means of saving the girl from marriage with a dishonest man. The character was well suited to Mr. Crane, and Olive Oliver, Gladys Wallis, Walter Hale, George F. De Vere, and others of the co. had congenial parts.

The Late Mr. Castello was presented by the stock co. at the East End Theatre 17 to a good sized audience. Next week, Camille.

At the Grand the stock co. gave A Social Highwayman 17 to a good house. Next week, A Night Off.

The Exposition will close 22. Herbert's Band has drawn large crowds. E. J. Donnelly.

DETROIT.

The Telephone Girl is the bill at the Opera House, and is drawing good houses 17-22. A good co. handles it. That excellent comedian, Louis Mann, keeps things lively while he is around. Clara Lipman, too, does her full duty toward making the thing a success, and is very good in her way. These two principals find excellent support in the other members of the co., which comprises Nicholas Burnham, Joseph C. Fay, James F. MacDonald, Ben T. Dillon, Sarah McVicker, Rose Braham, Helen Harrington, and C. Harry Kittredge. Shenandoah 24-29.

At the Lyceum, 16-22, Casey's Wife is the attraction. The co. is headed by Mark Murphy, who is as refreshing an entertainer as any tired mortal could desire. In this farce he is given abundant scope for his talents, and his Hibernianism, in contrast to the Hebrew types portrayed by Jennie Reiffarth, Gus Yorke, and Nick Adams, is the pivot around which the fun revolves. Allie Gilbert, J. P. Sullivan, and John McVeigh, of the remaining members of the co., do work that is especially deserving of mention. Mr. Murphy is heard in several good songs, and some of the others contribute good things in this line also. Devil's Island 23-29.

At Whitney's 16-22 A Guilty Mother, a play of the highly sensational order, is taking well. In this case there is some good reason why it should please, because it tells its story in a clever enough way, and in such a manner as to touch the hardest heart and arouse smypathy in the most unsympathetic. Moreover, it is very well staged and in the hands of an excellent co. Have You Seen Smith will follow. Kimbal.

OMAHA.

A Texas Steer opened its annual engagement at the Boyd 13-15, and the enormous audiences that attended each performance must certainly have been a great satisfaction to the management. People were turned away the opening night, and on succeeding performances every seat was taken. Herbert E. Sears is the Maverick Brander this year, and acquitted himself to the satisfaction of those present. Will H. Bray continues to amuse as Christopher Columbus, Jr., Fishback, and Katie Putnam was enthusiastically encored in the part of Bossy. The balance of the co. were also well received. A Milk White Flag opened a half week's engagement 16, and is also doing a smashing big business. Mary Marble as the Orphan is sprightly and agile, and is encored again and again. The specialty of the Grayson Sisters is worthy of favorable mention. Clay Clement 20-22. Roland Reed 23.

Business at the Creighton for week ending 15 continued enormous. As presented by the Woodward Stock co., there is little to be desired in the play, which was The White Squadron. Too much cannot be said for the splendid work in staging the drama, for which credit should be given to Wilson Enos. Alabama 16-22. Northern Lights 23-29.
J. R. Ringwalt.

GALVESTON.

After a week's rest here A Boy Wanted resumed its season 10, appearing at the Grand before an audience that filled every part of the house. The skit was given the best attention the co. were capable of bestowing, and the conscientious efforts of each member thereof received due recognition. Hope Booth and Eva Tanguay made individual hits, and contributed prominently to the success of the performance. A. U. T. C. co., under the management of Barbour and Moore, appealed with fairly good results to the favor of well-filled galleries 15, 16. Down in Dixie 18, 19.

The quarantine restrictions now in force have disarranged dates to a great extent. Conditions in the infected districts are rapidly improving, however, and a little time will probably see things in their normal state. C. N. Rhode.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'Brien's Opera House (Grambs and Tarlas, lessees): Knobs o' Tennessee drew good business 15; fair performance. A Parlor Match 16; fair house; performance first class. The Strange Adventures of Miss Brown 19. 1462 21.

TUSCALOOSA.—Academy of Music (Cochrane and Rabbitt, managers): Punch Robertson co. will open our season 29-27.——Items: John G. Grady, the popular manager of the Academy of Music, has leased the house to Cochrane and Rabbitt.—The Elks are having their new quarters furnished handsomely.

HUNTSVILLE.—Opera House (W. W. Newman, manager): Huntsville is now the largest army camp in the United States, and as a result business at the Opera House is enormous. Punch Robertson co 13-15 turned people away at every performance. The Strange Adventures of Miss Brown 18. Hawley Stock co., booked for 19-22, cancelled. Woodward-Warren co. 24-29. Al. G. Field's Minstrels (return date) 31.

MOBILE.—Theatre (J. Tezebaum, manager): Knobs o' Tennessee 10-12; light business; performance good. Al. G. Field's Minstrels 14, 15; S. R. O.; excellent performance.

SELMA.—Academy of Music (Reese and Long, managers): The Strange Adventures of Miss Brown, booked for 20, did not appear. Tolson and McDonald's Comedy co. 24-29.

ARIZONA.

PHOENIX.—Patton Grand Opera House (S. E. Patton, manager): Will open 25 with a benefit from the citizens to Manager Patton. Regular season will open with At Gay Coney Island Nov. 3. Gran Opera co. 4, 5. Cleveland and Wilson's Minstrels 11.——Opera House: Harry Corson Clarke in What Happened to Jones 19. Manager Patton plays this attraction at this house, as the scenery of the Grand is not completed. This house has been rented to the Salvation Army and with the above attraction will close for a year.——Park Theatre: Closed.

ARKANSAS.

HOT SPRINGS.—Opera House (J. W. Van Vleit, manager): Frederic Bryton co. 10-15 to crowded houses in Forgiven, The Streets of New York, The Ticket of Leave Man, and East Lynne; entire satisfaction. The White Slave 18.

FAYETTEVILLE.—Opera House (H. M. Hudgins, manager): Shappley's Lyceum Theatre co. 10-15 to excellent business in Faneboa the Cricket, My Mother-in-Law, The Girl from Texas, A Yankee Farmer, Camille, and A High Old Time.

VAN BUREN.—Opera House (H. A. Britt, manager): Hettie Bernard Chase 6-8 to good business. Tennessee Cake Walkers 15: performance fair; house small. Sadie Raymond Nov. 14.

PORT SMITH.—Grand Opera House (C. J. Murta, manager): Georgia Minstrels 11; packed house. Tennessee Cake Walkers 14; good business. Sharpley Lyceum Theatre co 17-22.

CALIFORNIA.

STOCKTON.—Yosemite Theatre (Charles P. Hall, manager): Dailey Dramatic co., with May Nannery as the star, are playing a return engagement 10-15; houses packed; performances pleasing. Nance O'Neil 19. Webster-Bacon co. 24-29. Clara Thropp Nov. 1. The Span of Life 3. Sowing the Wind 8. Mathews and Bulger 11. Hogan's Alley 12. At Gay Coney Island 15.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): The Corbett-Fitzsimmons veriscope 10-15. Local minstrels 17, 18.——Burbank Theatre (Petrich and Shaw, managers): Pacheco Comedy co closed their first week's engagement 16, appearing in a bright and breezy production of The Leading Man to excellent business. Wilder's Wives 17. Nance O'Neil 24.

OAKLAND.—Macdonough Theatre (Friedlander, Gotlob and Co., lessees): Nance O'Neil 17, 18.——Dewey Opera House (Barry Jackson, manager): W. J. Ellsford and Jessie Norton, supported by Jackson's Stock co., presented Mrs. Partington and Her Son Ike 16-17. The play was well presented and drew good houses entire week. The Signal of Liberty 17-23.

COLORADO.

COLORADO SPRINGS.—Grand Opera House (S. N. Nye, manager): Modjeska 8 in Mary Stuart; crowded house. The production was handsomely staged and the supporting co. excellent. A Milk White Flag 10; large and pleased audience. Mahara's Minstrels 12; poor house and performance. Herrmann the Great co. 15; owing to bad weather had only a fair house. Leon Herrmann won hearty commendations and Adelaide Herrmann received numerous curtain calls.

PUEBLO.—Grand Opera House (H. F. Sharpless, manager): A Milk White Flag 11 to large audience. Mahara Minstrels 13; good business.——De Remer Theatre (Lackin and Harris, managers): Sam J. Burton in Si Perkins 14, 15; packed houses.

CRIPPLE CREEK.—Grand Opera House (D. R. McArthur, manager): A Milk White Flag 7; crowded house. Mahara's Minstrels to fair business 11. Sowing the Wind 19. A Texas Steer 20.

GREELEY.—Opera House (W. A. Heaton, manager): Herrmann the Great co 13 to packed houses; audience pleased. Mistakes Will Happen 24.

ASPEN.—Wheeler Opera House (Billy Van, manager): Hogan's Alley 11; fair performance; large house. Mahara's Minstrels 19. Sowing the Wind 21. Mistakes Will Happen 29.

OURAY.—Wright's Opera House (Dave Frakes, manager): Mystic Midgets (local) 14; packed house. Martell's Merry Makers Nov. 9, 10.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskell, manager): Hogan's Alley 13 to good business. Mahara's Minstrels 21.

CONNECTICUT.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): James O'Neill was greeted by a good-sized audience 15, when he offered When Greek Meets Greek. Mr. O'Neill, as always, was excellent. Mr. Breese and Minnie Radcliffe were splendidly cast and the entire co worked well together. James K. Hackett to a large audience 20 in The Tree of Knowledge. Mr. Hackett's work was thoroughly enjoyed. Mabel Amber and Miriam Nesbitt did most commendable work. Jack and the Beanstalk 21. A Brace of Partridges 22. Robert Mantell 24. May Irwin 25. De Wolf Hopper 26. Chauncey Olcott 27. Because She Loved Him So 28, 29. Waite's Comic Opera co. 31-Nov. 2. Sol Smith Russell 7. Ada Rehan 10-12.——Items: James K. Hackett was entertained at the Quinnipiack Club while here 26.—Harry Lacy spent 17-23 at his home here.—The first General rehearsal was held 25.—Mrs. Laurens-Lennox has several classes in Current Events already formed. Besides this she is occupied in teaching dramatic art and has many pupils.—Mr. and Mrs. Bronson Howard have been the guests of Ella Wheeler Wilcox at her Summer home, The Bungalow.—Eugene McEvoy, manager of the Grand, discovered a wonderful boy singer at the Bridgeport recess, and securing him brought him to this city, where he is singing with success at the Grand Opera House.—Harry Ensign, of the Lambs' Club, was in town last week, the guest of his brother, Wooster Ensign. Jane Marlin.

BRIDGEPORT.—Park City Theatre (George B. Bunnell, lessee): The Irish Volunteers 13-15 for local benefit. Waite's Comedy co. opened for a week 17, presenting Councillor O'Flynn. The Sultan's Daughter, Uncle Sam's Visit to Cuba, The Dumb Witness, Check, A Bachelor's Housekeeper, Casey's Troubles, On the Rio Grande, and The Prince of Liars. The co. is easily the best of the repertoire comedy cos. seen here, but business was not as good as the plays deserved. Alfred Exley in leading roles secured certain popularity. Strong opposition had doubtless much to do with preventing full houses. Manager Bunnell announces a "gala week" for 24-29 in May Irwin, The Tree of Knowledge, Robert Mantell, Shore Acres, De Wolf Hopper, and Chauncey Olcott, in the order named. The Heart of Maryland Nov. 1. James O'Neill 3.——Smith's Theatre (Edward C. Smith, manager): Nothing at this house this season has done better or given better satisfaction than Gus Hill's McFadden's Flats 13-15. Houses sold out and people waiting two hours for doors to open testified to local appreciation. The show was sparkling, clean and well staged. The Rays opened in A Hot Old Time 17 for three days to full houses and good satisfaction, of which Sager Midgley was responsible for a goodly share. Charles Cowles gave The Country Merchant 20-22 and lovers of the bucolic drama were numerous and well pleased.——Items: Fred Jennings, advertising agent of the Park City Theatre, and son of its former manager, H. H. Jennings, has secured a good opening with Buffalo Bill's Wild West for next season, commencing March, 1899.—James R. Waite was present in person part of the week of Oct. 17, touching up the performances of his co.
W. P. Hopkins.

HARTFORD.—Parsons' Theatre (H. C. Parsons, manager): Jack and the Beanstalk 14, 15. A Stranger in New York 18, 19 to good business. Harry Conor, Harry Gilfoil, Lloyd Wilson, and George A. Beane had conspicuous parts. A Brace of Partridges 21. The Tree of Knowledge 22. Waite's Opera co 24-29. De Wolf Hopper 31.——Hartford Opera House (Jennings and Graves, managers): Cuba's Vow 13-15; competent co.; good patronage. The Butterfly Burlesquers 17, 18 was breezy and of light material. The Eldridges' "real coon" act was the feature; good business. Sporty Widows 19. Cumberland '61 21, 22. In Old Kentucky 24. Chauncey Olcott 25, 26.——Items: Henry and William Terrie, sons of the late William Terrie, were the guests Sunday with William B. Smith, of William Gillette's co., of the latter's brother, Dr. O. C. Smith.—While in Pittsburg recently your representative was extended much attention by Fred Follett, of the Bijou Theatre. Mr. Follett was for several years connected with Proctor's Theatre, this city. A. Dumont.

WATERBURY.—Poli's Theatre (Jean Jacques, manager): James O'Neill in When Greek Meets Greek filled the house 14. Scalchi Concert co. presented an enjoyable entertainment 18. Jack and the Beanstalk 19. A Stranger in New York 20. The Tree of Knowledge 24. May Irwin 25. De Wolf Hopper 27.——Jacques Opera House (Jean Jacques, manager): Waite's Comedy co closed a most successful week's engagement 15. Alfred Kelcy, the star of the co., is a clever comedian and is well supported. The Sporty Widows 17-19 to good business. The Rays 20-22.

NEW BRITAIN.—Russwin Lyceum (Gilbert and Lynch, managers): Jack and the Beanstalk 17. Irish Volunteers, booked for 18, disbanded. Cumberland '61 20. Shore Acres 28. The Heart of Maryland 28. The Ballet Girl Nov. 2. Waite's Comedy co 7-12.——Opera House (F. W. Mitchell, manager): Dave Marion's Extravaganza co. 18 to top-heavy house; co. possesses but little talent. Bents-Santley co. Nov. 2.

NORWICH.—Broadway Theatre (Ira W. Jackson, manager): Bennett-Moulton co. ended a week's engagement 8, having played to fair business. Darkest Russia, The Buckeye, Santiago '98, Bonnie Scotland, and My Partner. McFadden's Row of Flats 11; good-sized audience; specialties excellent. Jack and the Beanstalk 13. At Piney Ridge 15; medium audience. Welsh Singers 19. Chauncey Olcott 24.

WILLIMANTIC.—Loomer Opera House (John H. Gray, manager): At Piney Ridge 17; fair attendance; strong co. Business Men's Carnival (local), large audiences 18, 19.

PUTNAM.—Opera House (George E. Shaw, manager): The Gawlocker did not please a small house 15. Roeber and Crane Brothers' co Nov. 4. Isham's Octoroons 9. The Germans 12.

ROCKVILLE.—Opera House (J. H. Freese and Co., managers): Dave Marion Extravaganza co. 13 entertained a small house. Cuba's Vow 19 pleased a good house. Roeber and Crane Brothers' co. Nov. 3.

TORRINGTON.—Opera House (F. R. Matthews, manager) Dave Marion's Extravaganza co. 15; large and pleased audience. A Country Merchant 25. Robert B. Mantell 28. Hazel Wood co. Nov. 7-12.

STAMFORD.—Grand Opera House (I. M. Hoyt, manager): Scalchi Concert co. to large and pleased audience 17. Welsh Prize Singers 24.

MERIDEN.—Opera House (A. Delavan, manager): Cuba's Vow 17; business fair. Jack and the Beanstalk 20. Waite's Comedy co. 24-29.

MIDDLETOWN.—The Middlesex (Middlesex Assurance Co., managers): Jack and the Beanstalk 18. Shore Acres 25. May Irwin 27.

NEW LONDON.—Lyceum Theatre (Ira W. Jackson, manager): At Piney Ridge was well portrayed to a small audience 14.

BRISTOL.—Opera House (C. F. Michaels, manager): Cuba's Vow 18; good house; audience pleased.

DELAWARE.

WILMINGTON.—Grand Opera House (Jesse K. Baylis, manager): Robert B. Mantell presented Monbars 14; packed house. Gayest Manhattan 15; good business. Elroy Stock co. began a week's engagement 17 to S. R. O. During the engagement they will present The White Squadron, A Rough Rider, The Land of the Midnight Sun, The Police Patrol, The Midnight Alarm, The District Fair, East Lynne, Camille, and Paradise Alley.

FLORIDA.

PENSACOLA.—Opera House (J. M. Coe, manager): Tolson-MacDonald co. 10-15 in The Player, Woman vs. Woman, A Chase for a Baby, Jacrisse the Juggler, The Silver King, Jasper, Monte Cristo, and Nita's First; moderate houses. Al. G. Field's Minstrels 19; good performance; S. R. O. The Strange Adventures of Miss Brown 22.

JACKSONVILLE.—Park Opera House (J. D. Burbridge, manager): Remember the Maine 17; large houses; fair satisfaction. Cleveland and Wilson's Minstrels 19, 20. A Parlor Match 26.

GEORGIA.

SAVANNAH.—Theatre (David A. Weis, manager): Cleveland and Wilson's Minstrels 17; good performance; fair house. Remember the Maine 19. Knobs o' Tennessee 21, 22. A Parlor Match 25. James-Kidder-Warde co. 28. The Man from Mexico 28, 29. Stuart Robson Nov. 3, 4. The Man-o'-War's Man 7. A Bired Girl 8.

MACON.—Academy of Music (Henry Horne, manager): 1462 14, 15 pleased good audiences. Cleveland and Wilson's Minstrels 20. Warde, James and Kidder co. 27. The Man from Mexico 31. Stuart Robson Nov. 5.

COLUMBUS.—Springer Opera House (Springer Brothers, managers): 1462 17; good house; performance acceptable. Remember the Maine 21.

GRIFFIN.—Olympic Theatre (L. Patterson, manager): Al. G. Field will open our season 25.

ALBANY.—Sale-Davis Opera House (Edward D. Wolf, manager): Stuart in 1462 12; performance

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House of the Order, No. 146 W. 47th St., New York.
Next regular meeting Sunday, Nov. 6, at 2 P.M. Applications for membership may be made to any Brother of the Order, or by letter to the President or Secretary, as above.
MILTON NOBLES, President.
J. J. Orum, Secretary.

AMELIA GARNIER—Boarding, 1020 N. Cumberland St., Philada., one minute from the People's Theatre.

good; attendance fair. Local minstrels 16 to good house. Cleveland and Wilson's Minstrels 22.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Woodward-Warren co. 17-22.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Lillian Tucker co. 24-29.

IDAHO.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Noble's Dramatic co. 10-15. Plays presented: Our Strategists, The Gold King, East Lynne, The Train Wreckers, Lucky Ranch, and Ruben Glue; performances good; business fair.

POCATELLO.—OPERA HOUSE (H. R. Kinport, manager): Two Married Men 18.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident-manager): Murray and Mack in Finnegan's Ball 11; fair house; good performance.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Scott's Minstrels pleased a topheavy house 11. The Con-Curers drew a large audience 12 and pleased them. Davis and Busby's U. T. C. 13; S. R. O.; performance fair. Ward and Vokes in The Governor delighted a large audience 14. O'Hooligan's Wedding 15; small audience; performance poor. The Heart of the Klondike 20. Shanty Town 22. Humanity 23. The Victorian Cross 27. The Pay Train 29. Lost in London 30.——ITEM: Will A. Southwick, of the John Griffith co., has arrived home, having been compelled to abandon the season on account of ill health.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Heart of the Klondike 16; big business; performance good. Anderson Theatre co. 17-21; weather bad; business poor; co. good. Humanity 23. Yon Yonson 24. The Late Mr. Early 25.——AUDITORIUM THEATRE (A. R. Waterman, manager): O'Hooligan's Wedding 16-19 opened to S. R. O.; performance good. How Hopper Was Side Tracked 27-29.

GALESBURG.—AUDITORIUM (F. E. Barquist, manager): Heroes of '98 12, 13 gave satisfaction to fair business. Billy Link's Vaudeville co 14, 15 canceled. Melroy's Minstrels 17 failed to appear. Scott's Minstrels 21. O'Hooligan's Wedding 22 The Late Mr. Early 24. A Milk White Flag 28. Shanty Town 29. Sousa's Band Nov. 4.——ITEM: Sam J. Hoffheimer, assistant manager of the Auditorium, is the father of a ten-pound girl.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): The Con Curers 11; fair-sized audience. The Pantzer Brothers, acrobats, were the best ever seen here. Ward and Vokes in The Governors 13 to good business. The Heart of the Klondike 17; light house.——LYCEUM (C. E. Perry, manager): Davis' U. T. C. co. 11; good house. Van Dyke and Eaton co. opened for a week 17.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Daughters of the Poor 8; light business. Holden Comedy co. No. 2 10-15; large business, presenting Escaped from the Law, Captain Herne, U. S. A., Over the Sea, The Last Stroke, The War of Wealth, and vaudeville Receipts, $900. A Boy Wanted 18; good performance; small house owing to bad weather.

LINCOLN.—BROADWAY THEATRE (Cosgitt and Foley, managers): Scott's Minstrels 14; fair performance to good business. Irving-French co. opened for three nights 17 in A Runaway Wife to a full house. An Irishman's Troubles 18. O'Moore's Courtship 19 Tammany Tigers 20. The Pay Train 21.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Roland Reed in The Voyagers to a large and pleased audience 17. Isadore Rush was charming as Agatha Bing. Mrs Myers, Mrs. Charles G. Craig, Julian Reed, and Robert Cotton were excellent in their respective roles. The Hearthstone 24. Julia Marlowe 31.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): Scott's Minstrels to big house 12; audience disappointed. Little Trixie 20. Si Plunkard 24. Fulgora's Star Specialty co. 27. Blue Jackets 29.——ITEM: W. Hadason has been re-engaged as advance agent for Little Trixie.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Heroes of '98 11; fair business. Side Tracked 14; medium house. Davis and Busby's U. T. C. 15 to two fair audiences. Shanty Town 18. Richards and Pringle's Minstrels 21.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): Tony Farrell in The Hearthstone 14 to good business and satisfaction. My Friend from India 20. The Pay Train 21. The Pulse of Greater New York 24. Chattanooga 27. Uncle Josh Spruceby 31 A Milk White Flag Nov. 4.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Alone in Greater New York 9 gave satisfaction to a topheavy house. The Modern Woodman (local) 11; good performance; packed house. Vaudeville (local) 14; crowded house. Tim Collins deserves mention. The Late Mr. Early 23.

JACKSONVILLE.—GRAND OPERA HOUSE (Barnes and Luttrell, managers): Heroes of '98, booked for 15, failed to materialize. Side Tracked 17; fair business.——ITEM: E. S. Greenleaf has been retained as assistant treasurer by the new management of the Grand.

JOLIET.—THEATRE (William H. Hulsizer, manager): Lorin J Howard co 14, 15 in Held by the Enemy; business poor; performance excellent. Holden Comedy co. opened for a week 17 in Escaped from the Law; S. R. O.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Lorin J. Howard co. 12, 13 in Held by the Enemy and Trilby. Co. is capable, but strong counter attractions prevented large attendance. Scott's Minstrels 22. Murray and Mack 25.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): O'Hooligan's Wedding 13 pleased a good house. The Heart of the Klondike 19. Murray and Mack 21.——ITEM: The Elks are preparing for a minstrel entertainment.

EFFINGHAM.—AUSTIN OPERA HOUSE (J. H. Curry, manager): O'Hooligan's Wedding 12; fair business; good performance. The Pay Train 25. The Pulse of Greater New York 27.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): A Boy Wanted 19. Si Plunkard 21. Murray and Mack in Finnegan's 400 22.

MOLINE.—WAGNER OPERA HOUSE (A. H. Taylor, manager): John Dvorak in Richelieu 14; fair business; audience pleased.

MURPHYSBORO.—LUCIEN'S OPERA HOUSE (J. J. Friedman, manager): Little Trixie 29. Goodbar's As We See It Nov. 3.

ELGIN.—OPERA HOUSE (F. W. Jencks, manager): Heroes of '98; small house; performance fair. Melroy's Minstrels 26. Murray and Mack 28.

OTTAWA.—SHERWOOD OPERA HOUSE (J. B. Farrell, manager): A Boy Wanted 17; small business. Si Plunkard 20. Scott's Minstrels 24.

DIXON.—OPERA HOUSE (F. A. Truman, manager): A Pair of Jacks 15; light house; pleased audience; specialties good.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): A Pair of Jacks 11 pleased a fair audience.

INDIANA.

EVANSVILLE.—GRAND (King Cobbs, manager): Boston Lyric Opera co. began a week's engagement 17-22. They will present Said Pasha, The Bohemian Girl, The Beggar Student, Fra Diavolo, Amorita, and The Black Hussar. Human Hearts Nov. 1. Primrose and Dockstader's Minstrels 2.——PEOPLE'S (T. J. Groves, manager): Santanelli, hypnotist, 10-15 to fair houses; performances entertaining. Murray and Mack in Finnigan's 400 drew a full house 18; performance laughable. The Pay Train 23. Georgia Minstrels 25. Chattanooga 30.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Uncle Josh Spruceby 12; S. R. O.; audience pleased. Darkest Russia 22. The Maxwells 24-29. The Lost Paradise Nov. 1 On the Wabash 4 A Breezy Time 7. Cameron co. 8.——ITEM: The Elks of this city took in a class of fifteen from Frankfort, Ind. They are now making arrangements for their annual minstrel, which will take place in February. Both Kokomo and Frankfort Elks will take part and the performance will be given in both cities.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Blue Jackets 12; light house; did not give satisfaction. The Pulse of Greater New York 18 The Girl I Left Behind Me 19. Uncle Josh Spruceby 22. Human Hearts 24. Daniel Sully 28. Redpath Concert co. 31. Lyric Opera co. Nov. 1, 2. The Lost Paradise 3. On the Wabash 5. A Stranger in New York 7. Robert J. Burdette 8. The Hearthstone 10. Under the Red Robe 15. Black Patti's Troubadours 22.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Human Hearts 17 owing to very bad weather had only a fair house; co and play excellent. Blue Jackets 21. Rentfrow's Pathfinders 24-29. Rose Hill English Folly co. Nov. 7. Columbia Minstrels 9.——ITEM: Manager Murphy has secured the management of the Richland Opera House, Carrollton, Ky. He is also endeavoring to form an Ohio River circuit.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co.): Warscope 14; light business. Davis' Minstrels opened their season there 17 to fair business My Friend from India 18; good business; performance very good. Walter Perkins and Fred Mower made special hits. The Pay Train 22. Human Hearts 31.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Maxwell's Stock co. 10-15 to good business and gave satisfaction. Repertoire: The Octoroon, Ingomar, A Celebrated Case, The Streets of New York, The French Spy, and The Ticket of Leave Man. Rice and Baldwin's Comedians 17; small audience; performance ordinary.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): The Pay Train 13; small house; good satisfaction. A Breezy Time 28.——ITEMS: Ditched, a sensational comedy, written by Lawrence Russell, of The Pay Train co., will have an elaborate production next season under the management of Marsh and Wright.

SOUTH BEND.—AUDITORIUM (Harry G. Sommers, manager): Dedication of orchestral organ by Dr. Louis Falk of Chicago 13; large house. Robert G Ingersoll lectured 17 to light business. A Female Drummer 19; large house; good performance. The Lost Paradise 22.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Hearthstone 13 to fair house. The Heart of the Klondike 14; co. poor; scenery excellent. The Girl I Left Behind Me 18. The Pulse of Greater New York 19. An Enemy to the King 21.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickam, manager): Tim Murphy in The Carpet Bagger drew big business 11 and scored a big success. Ben Hur (local) 13-15. Blue Jackets 19 The Girl I Left Behind Me 20. Davis' Minstrels 21, 22

FRANKTON.—GRAND OPERA HOUSE (Liggett and Marsh, managers): Arlington's Blue Jackets 17; poor business; fair performance. Tennessee Jubilee Singers 19; good business; first-class performance. A Breezy TimeNov. 4.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Human Hearts 19. A Bachelor's Honeymoon 27. Digby Bell Nov. 3. Darkest Russia 10.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): A Boy Wanted drew a satisfied house 13. Julie Walters in How Hopper Was Side Tracked 14; performance good; fair house.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): May Smith Robbins in Little Trixie 14; poor business; support poor. Hall-Winters co. 23-29. On the Wabash Nov. 1.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Stevens Comedy co. in Mismated and Uncle Hiram; fair business 14, 15. Rice and Barton's Gaiety Girls 8.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Uncle Josh Spruceby 14 pleased a large house. Columbian Minstrels 31. A Stranger in New York Nov. 4.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Little Trixie 13 failed to please a small audience. Uncle Josh Spruceby 18 to good business. Columbian Minstrels 28. A Breezy Time Nov. 1.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Human Hearts 15; good business and performance. Remember the Maine 18; good business. A Contented Woman 24.

NEW CASTLE.—ALCAZAR THEATRE (Ben. Brown, manager): Darkest Russia 11; co. first class. Remember the Maine 19; large house; co. fair; scenery good. The Lost Paradise 28.

NEW ALBANY.—WILLARD THEATRE (Charles Willard, manager): Human Hearts 18 pleased a good house. Boyer's Octoroons 31. Barry's Gaiety Girls Nov. 3.

GARRETT.—WAGNER OPERA HOUSE (J. W. Wagner, manager): The Pay Train 17 canceled. Barbour Theatre co. 31-Nov. 5.

NEW HARMONY.—THRALL'S OPERA HOUSE (Thomas Mumford, manager): Ariel Ladies' Sextette 25. Side Tracked 22.

MICHIGAN CITY.—ARMORY OPERA HOUSE (R. F. Bailey, manager): Hall-Winters co. opened for a week 17 to S. R. O.; excellent satisfaction.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Tennessee Jubilee Singers 18; fair house; good satisfaction.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): The Pay Train 15; good house; fair satisfaction. A Guilty Mother 24. A Breezy Time 29.

KNIGHTSTOWN.—ALHAMBRA OPERA HOUSE (Ben F. Brown, manager): Darkest Russia to fair house 15; co. excellent. The Lost Paradise 27.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Davis' Minstrels gave satisfaction to small house 18. Human Hearts 26.

GOSHEN.—THE IRWIN (Frank Irwin, manager): A Boy Wanted to good business 14; everyone pleased.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): The Pulse of Greater New York 11; top-heavy house; fair performance.

INDIAN TERRITORY.

MUSCOGEE.—TURNER'S OPERA HOUSE (N. K. G. Shepard, manager): Western Stars 17. At Gay Coney Island 25. Chandler's Ladies' Orchestra Nov. 1. The Missouri Girl 3. Beach and Bowers' Minstrels 8. Edwin Rostell 16, 17.

ARDMORE.—OPERA HOUSE (White B. Pruiette, manager): The Western Stars 12; good business; performance excellent. A Jay Circus 15 canceled.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): A Texas Steer, with Katie Putnam as Bossy, to large business 11. Mistakes Will Happen, with Charles Dickson and Henrietta Crosman in the leads, delighted a large audience 12. Nannette Comstock and Carrie Behr are also worthy of mention Modjeska and her excellent co. presented Mary Stuart, As You Like It, and Antony and Cleopatra to very large business 14, 15 Louise Brehany co. gave a delightful concert to good business 17. Roland Reed 21. A Milk White Flag 22.——GRAND OPERA HOUSE (William Foster, manager): Alone in Greater New York to good business 13-15. Perris Comedians opened for a week 17 to large business, presenting In Cuba in a creditable manner; specialties worthy of notice. Imperial Freliques 24-26. Yon Yonson 28, 29. The Late Mr. Early 30 Nov. 2.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Dorothy Lewis in Alone in Greater New York 12 to a [illegible]sized and well pleased audience. Superba 14. [illegible] enjoyed by a well filled house. Billy Link's [illegible]ville co. 16-18; good business. Lost in [illegible] A Milk White Flag 24. Money to Burn [illegible]——GRAND OPERA HOUSE (Fred Kuehl, [illegible] Van Dyke and Eaton co. closed a most [illegible]k's engagement 16 On 16 the co. pre[illegible] the first time A Brave Coward, written by [illegible]Harris, of Under the Red Robe. The play deals with army life.

CLINTON.—ECONOMIC THEATRE (William McMillan, manager): Mistakes Will Happen 10, with a very capable co., gave a delightful presentation to good business. Charles Dickson and Henrietta Crosman bore the honors. The White Squadron 18; small business. It failed to thrill for various reasons. A Milk White Flag 26. Scott's Minstrels 28. Imperial Frolliques 15 and Yon Yonson 22 canceled.——DAVIS OPERA HOUSE (William McMillan, manager): Melroy's Minstrels 29, 30.

MARSHALLTOWN.—ODEON THEATRE (Ike C Speers, manager): A Romance of Coon Hollow 12; good business and satisfaction. Muldoon's Picnic 15; small audience. Alone in Greater New York 17 to large and pleased audience. A Milk White Flag 20.——ITEM: E. V. Evans, for the past three seasons with Rentelle's Dramatic co., is successfully managing the Coon Hollow co. this season.

MUSCATINE.—STEIN'S OPERA HOUSE (Thomas Watson, manager): Law Hall's Minstrels pleased a fair house. Alone in Greater New York 8; good house; excellent performance. Grabbe and Lamb's Ideal Specialty co. 18, 19.——ITEM: The management of Stein's Opera House, relinquished by J. F. Bailey, has been assumed by Thomas Watson. Factories are all running and much good money is here.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, manager): Superba drew a full house 12. Bohany Concert co. was a very agreeable surprise 13. Being a new co. it drew undeservedly light, but would do well on a return engagement Roland Reed 20. The White Squadron 22. A Milk White Flag 24.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Chase-Lister co. 3-5 to crowded houses in The Harvest Moon, Texas, Lost in London, Faschon the Cricket, Under the Altar, and American Born. John E. Dvorak in Richelieu 14; poor business; performance fair. Edwin Holt co. 17-22.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Merrie Bell Opera co. 14, 15 to fair business; pleasing performances of Fra Diavolo and Olivette. Gillhooley's Reception 20.——ITEM: Gillhooley's Reception co. is rehearsing here.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Primrose and Dockstader's Minstrels 10; excellent performance; good house. A Texas Steer 12; satisfactory performance. Mistaken Will Happen 13; good co. Roland Reed 22. Clay Clement 25, 26.

BOONE.—PHIPPS' OPERA HOUSE (Ben Wiley, manager): Warner Comedy co. 9-15 to fair business in Mercie's Marriage, Dads and Dollars, A Circus Day, After the Ball, Always on Time, and What Happened to Smith.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Ferris Comedians 3-5 to fair business; performances gave satisfaction. Davis and Busby's U. T. C. to big business 19. Daughters of the Poor 21.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Law Hall's Minstrels 11-14; fair business; performance below average. Local benefit to Reno's Circus performers 15. Warner Comedy co. 17-22.——ITEM: Reno's Circus will winter here.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): Mistakes Will Happen opened our season 13; fair business; excellent attraction. The Missouri Girl 16; fair business; good performance. Clay Clement 24.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Coon Hollow 14; good house; splendid co. Farley Stock co. opened for a week 17; good co.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Newton Beers in Lost in London to fair houses 18, 19. Yon Yonson canceled 25. Billy Link's Vaudeville co. 21, 22. Ideal Specialty co. 26, 27.

CRESCO.—CRESCO OPERA HOUSE (F. B. Lomsa, manager): Olga Lorraine played That Girl 13 to a poor house on account of bad weather; good satisfaction. Muldoon's Picnic 28.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): Walker Whiteside in The Red Cockade 13; fair house; audience pleased. Boston Symphony Orchestra 29.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Coon Hollow 11; good business; pleased audience. Louise Brehany Concert co. 14; packed house. Alone in Greater New York 18.

RED OAK.—EVANS THEATRE (E. E. Clark, manager): Sadie Raymond in The Missouri Girl 15; good business and performance. Clay Clement 19.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): Thurston's Comedy co. in Muldoon's Picnic and A Booming Town 10, 11 drew an immense audience the first night and a fairly good one the second at popular prices The performances seemed to satisfy. A Milk White Flag 12 drew out a fine audience, many of whom had seen the skit before, but who seemed to thoroughly enjoy it all over. John W. Dunne and inimitable little Mary Marble were cordially remembered from last year's cast, the latter having a number of bright novelties to spring upon us. Maurice Cook did some very clever dancing and the Grayson Sisters indulged in some saltatorial and recalcitrative relaxations that made the near sighted in the front row goggle out their eyes. L. J. Loring as the General and Marie Dantes as the Bereaved were also specially good The remainder of the cast was quite satisfactory. Primrose and Dockstader's Minstrels 14 drew a fine audience. The specialties of George Primrose, Lew Dockstader, the Leonzo Brothers, and Howe, Wall and Scully were well received. A Jay Circus 19-21. A Bunch of Keys 22.——GRAND OPERA HOUSE (James L. King, manager): Helena Modjeska in Marie Stuart 11 drew a very large audience. Anna E. Proctor as Elizabeth and Charles D. Herman as Leicester shared second honors. The rest of the cast was excellent.

THOMAS R. HYATT.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Edwin Rostell in Othello 10; fair house; well appreciated. Si Henry's Minstrels 12; large house; receipts $400; performance a treat. Dixie Land 15; good house; poor co Thurston's Comedy co. in Muldoon's Picnic and A Booming Town 21, 22.——ITEM: Dan Allmon, J. Albert Gates, and W. S. Elliott, of the Si Henry co., joined the Elks after the performance.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): This new house was opened 13 with A Milk White Flag to a crowded house; performance good. The dancing of the Grayson Sisters and Maurice Cook and the specialties by Mary Marble pleased and deserve mention. The Paiges 17-22. Herrmann the Great co. 27. Edwin Rostell 31.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Gay Rhea co 10-15 to fair but appreciative audiences. Plays presented: An American Widow, A Girl from Chicago, Love and War, The Ironmaster, Mother and Son, Little Treasure, All Inside of 24 Hours. The Paiges 31-Nov. 5.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Kempton Komedy co. 17-22. Edwin Rostell 27 The Gay Matinee Girl Nov 5. Wilber Entertainment co. 8. Tennessee's Pardner 10. Redmond Dramatic co. 14-16.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): Edwin Rostell 21. Robert J. Burdette 28. Kempton Komedy co. Nov. 10-12.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Dan Sherman in A Jay Circus pleased a good house 14. A Breezy Time 25.

OTTAWA.—THE ROHRBAUGH THEATRE (Charles H. Ridgway, manager): Si Henry's Minstrels 5; large and pleased audience.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): A Breezy Time 12; pleased audience; good business.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Edwin Rostell 19. Gay Rhea co 20-22. Si Henry's Minstrels 18.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): Si Henry's Minstrels 17. Edwin Rostell 20.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): A Breezy Time to S. R. O. 10; audience pleased.

ATCHISON.—THEATRE (John Seaton, manager): Clay Clement presented A Southern Gentleman to a small audience 17. The Gay Matinee Girl 25.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Isaac Payton co. 24-29.

KENTUCKY.

FRANKFORT.—CAPITAL OPERA HOUSE (Thomas N. Heffner, manager): Season opened 14 with Barlow Brothers' Minstrels to fair house; excellent performance. House has recently come under the management of Mr. Heffner, who was manager for the season of '95-96. He has a strong list of attractions booked.

PARIS.—GRAND OPERA HOUSE (Parks and Richie, managers): Barlow Brothers' Minstrels 17; good business; co. good.——ITEM: The local lodge of Elks entertained the Barlow Minstrels at a social session 17.

MT. STERLING.—GRAND OPERA HOUSE (Turner and Wilkerson, managers): Nat Rates co. 10-15; fair performances; poor houses. Barlow's Minstrels 18; excellent performances; small audience. Sentonell 20-22.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Fields and Hanson's Minstrels 12; good show; small house.——ITEM: Professor E. G. Andrews joined co. here.

OWENSBORO.—NEW TEMPLE THEATRE (Podley and Burch, managers): Charles Montaville Flowers in monologue 12 to S. R. O.; audience highly entertained. Ride Trocked 24.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Louis Blakeman, manager): Barlow Brothers' Minstrels 20, date changed from 19.

ASHLAND.—THEATRE (W. Meinhart, manager): A Turkish Bath 20. A Daughter of Cuba 24. His Better Half Nov. 3. Knobs o' Tennessee 14.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Fields and Hanson's Minstrels 14; performance poor; S. R. O.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Harry Goss, business-manager): What Happened to Jones 14, 15 was enjoyed by large audiences. Melbourne McDowell presented Antony and Cleopatra 17-19, with Blanche Walsh as Cleopatra, and a well balanced co. in support, to large and enthusiastic houses. Miss Walsh was especially strong. The Heart of Maryland 21, 22. Scalchi Concert co 24. Frank Daniels 27-29. Sol Smith Russell 31, May Irwin Nov. 1, 2. Devil's Auction 3-5.——PORTLAND THEATRE (A. F. Eastman, manager): Katherine Rosher opened this house under the new management 17 to S. R. O. Repertoire: The Deacon's Daughter, She Couldn't Marry Three, The Charity Girl, The Lady of Lyons, Three Twins, and Spain's Surrender Joseph Greene co. 24-29. Myles' Crook co. 31-Nov. 5 Kit the Arkansas Traveler 7, 8.——ITEMS: The executive staff of the Portland Theatre follows: F. E. Bounds, lessee; A. F. Eastman, manager; M. J. Garrity, treasurer; Stephen Bogrett, press agent; Max L. Alexander, scenic artist; John Badnor, chief usher; Lorenzo Wallace, stage-manager; George Ham, engineer; Theodore Boynton, electrician; Maurice Woodbury, property master.—Manager Harry Goss, of the Jefferson, has made made many friends with the theatregoing public during his residence in this city.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Bennett-Moulton co. 10-17 had crowded houses, presenting A Daughter of the South, Darkest Russia, My Partner, Santiago '98, Bonnie Scotland, For Cuba's Cause, The Buckeye, Mr. Barnes of New York, My Mother-in-Law, and Fighting for Cuba's Cause; co. will continue week of 18-23; good business. Scalchi Concert co. 28. Henry W. Chanfrau Nov. 1. In Old Kentucky 7, 8.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): The Miles Ideal Stock co 11-15; fine business; pleased audiences. Plays presented: The Diamond Mystery, A Heart of Gold, Why Did He Do It, An American Hero, New Mexico, and Damon and Pythias. What Happened to Jones 19; big house; delighted audience. Miles Ideal Stock co. 20-22. Henry Chanfrau 25. Devil's Auction Nov. 1.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Boston Ideal Stock co. closed a big business 8 What Happened to Jones pleased a good house 17. The Heart of Maryland 22. Scalchi Concert co. 25. Henry Chanfrau 29 Devil's Auction 29.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): The Burglar 14; poor performance. What Happened to Jones 19; large house; stormy night; performance excellent. Shea-McAuliffe co. 24-29. Devil's Auction Nov. 2. Frankie Carpenter co. 7-12.

OLDTOWN.—CITY HALL (Gates and Getchell, managers): San Francisco Minstrels 13; good and pleased audience.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): George W. Monroe in Her Majesty the Cook 11; large house; first-class performance. Veriscope of Corbett-Fitzsimmons fight to a good house 13 The Old Coat 17; large audience; excellent performance. The author of the play, Lieutenant W. H. Allderdice, U. S. N., came up from Annapolis to witness the performance A Spring Chicken 22. Lost in Siberia 25. Tim Murphy 29. The Spooners 31-Nov. 5.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, representative): The Maine Avenged canceled 20 on account of change in route. His Better Half 29. Katie Rooney Nov. 3.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lemoir, manager): The name of Haverly drew a good sized crowd 14 and they saw a very creditable minstrel show. Charles E. Foreman's singing of "My Creole Sue" was the best feature of the first part, and The Princess of Madagascar, a burlesque operetta, made a funny closing. A Stranger in New York, who is getting familiar in Springfield, with the original fame-makers, Harry Conor and Harry Gilfoil, had a fair house 17. Anna Boyd, who has a valuable recipe for keeping young and frisky, was Hattie. The co. is first-class all through and gives a lively evening. Perennial Pinafore was presented 18, 19 for the benefit of our Springfield soldiers who survived the storming of Santiago and escaped from Alger, by Mrs. W. P. Mattoon and the exceptionally strong local talent which she directs It has never been better done on the local stage. Mrs. Mattoon, George F. Dwight, Miss Emily Gebring, Frances Leary, and C. O. George especially distinguished themselves. The night and matinee netted $800. A Brace of Partridges, which is not at all gamey, was well played to a good house by the Strand co. 20. The Tree of Knowledge 21. Shore Acres 22. De Wolf Hopper 25. The Heart of Maryland 26. May Irwin 28. EDWIN DWIGHT.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Bert C. Thayer and other excellent players showed What Happened to Jones to a fair-sized gathering 13. The Heart of Maryland drew an S. R. O. house 14 that demonstratively appreciated the work of Alma Kruger, Lionel Adams and the rest of the admirable cast. A Stranger in New York, somewhat changed from its last appearance, was presented by a very able co. that included Harry Conor, Harry Gilfoil, George A. Beane, and Anna Boyd. The two performances 15 averaged fair. Cumberland '61 17, 18. Melbourne McDowell in Antony and Cleopatra 20-22. Frank Daniels 25. In Old Kentucky 29.——MUSIC HALL (W. H. Boody, manager): May Howard and her coterie of burlesquers gave a meritorious entertainment 13-15 and drew exceedingly well. The Mills Trio, Irene Watson, and Williamson and Stone were especially welcomed. Al. Reeves' Burlesque co. 17-19 attracted fair-sized audiences: it is of the usual pleasing quality that marks this management. With Mr. Reeves, Harry Emerson, Mitchell and Jess, and Barton and Ashley were favorites. The Butterfly Burlesquers 20-22 and Matt Flynn's Big Sensation co 24-26.——ITEMS: The Bijou Theatre opened with vaudeville 17. Israel Zangwill lectured on the Ghetto 17.—Manager Boody, of Music Hall, has just secured control of the Park Theatre, of Manchester, N. H., which he will book in conjunction with his Lowell house.

ORMSBY A. COURT.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Corse Payton Comedy co 17-22; big business. Repertoire: The Parisian Princess, Flirtation, The Planter's Wife, The Galley Slave, Camilla, The Plunger, Jim the Penman, My Kentucky Home, Drifted Apart, Is Marriage a Failure, and Santiago. Mr. Payton was ably supported by Etta Reed and a thoroughly competent co. Miss Reed wore some

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stunning gowns that were greatly admired by the ladies. The vaudeville programme was furnished by capable entertainers. Caswell and Arnold, pantomimic acrobats, scored a big hit. Camille Gautier contributed an excellent dancing specialty and D. J. Sullivan, baritone soloist, in illustrated songs, was a feature. The Blondelle in A Cheerful Idiot 24-26. Boston Star Course Entertainment 27. What Happened to Jones 29. Joseph Greene co 31-Nov 5.——ITEMS: Masters Denno and Manley, duettists, joined Corse Payton Comedy co here 17. The boys possess sweet voices, and immediately won favor by their excellent rendering of the latest popular ballads.—E. M. Gotthold, the veteran manager, is with the Corse Payton co this season. Mr. Gotthold has been a successful advance agent, treasurer and business-manager for more than forty-two years.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Heelin and Mack, managers): The Geisha 13 was one of the prettiest and most tuneful operas ever seen in the city, and the applause accorded the various numbers was proof of the appreciation of a very large and fashionable audience. Helen Boyton, Minnie Ashley, and Charles Danby scored decided hits. The co. will play a return date. The Midnight Alarm 15 was successfully presented before good houses. The Electrician 17 made a hit with a good-sized audience. Maude Atkinson, supported by Barnum's Players, opened for three nights 20, presenting East Lynne to a good audience. Other plays presented: My Uncle from India and Forget Me Not. Franco-American Concert 29. Eddie Bald Nov. 2.——WILSON OPERA HOUSE (W. P. Meade, manager): Under the Red Robe 8. Haverly's Minstrels did fair business 13 and delighted everyone. Boston Ladies' Orchestra 14; audience large. A Brace of Partridges 19 was excellent, but the curtain raiser. Good-Bye, did not make a very favorable impression. Brooke's Band 22. Lost in New York 24-26.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Chauncey Olcott in Sweet Inniscarra 12. A Stranger in New York 14; good co.; fair audience. The Heart of Maryland to S. R. O. 15. Corse Payton's Stock co. opened 17 for a week to big business. Repertoire: Woman Against Woman, Denise, Only a Farmer's Daughter, East Lynne, Alone in London, The Runaway Wife, An Unequal Match, The White Slave, A Member of Congress, and On the Rappahannock. Pleasing specialties were introduced by the Lavines, Kathryn Rowe Palmer, Richard Crollius, Emma de Castro, and Little Joey. What Happened to Jones 24. Frank Daniels 28. Katherine Rober 27-29.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Shore Acres by a good co. to large and pleased audience 13. Archie Boyd, Atkins Lawrence, Marie Falls, and Belle Theadore did especially good work. A Rabbit's Foot co. canceled 15. Joseph Greene's co. opened for a week in Held by the Enemy to good business 17; performance gave evident satisfaction. The Kenney Brothers, trick bicyclists, were the best that have been seen here. Corse Payton co. 24-29. What Happened to Jones Nov. 1. Stevens and Barrett's co. 7, 8. Boston Ideal stock co. 7-12.

LYNN.—THEATRE (Dodge and Harrison, managers): Brooke's Band 15 pleased a crowded house. Waite's Opera co. 17-22, bigger and stronger than ever, and headed by Marie Laurens and Joseph W. Smith, with all the other parts happily cast, gave excellent satisfaction to large and fashionable audiences. Repertoire: Said Pasha, Paul Jones, La Mascotte, Pinafore, Cavalleria Rusticana, The Bohemian Girl, and The Two Vagabonds. Specialties are introduced by Ed. Lawlie, Mildred Dempsey, Millie Desmond, and Mastonnelle and Landry. A Turkish Bath 26.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Corse Payton's Comedy co. closed a week's big business 15 with a performance of Santiago to S. R. O. Shore Acres 17 gave satisfaction to a large audience. Brooke's Marine Band 18 to small business. Chauncey Olcott in Sweet Inniscarra 19. The Ballet Girl 22. Isham's Octoroons 24, 25. What Happened to Jones 28. Maud Hillman 31-Nov. 5.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): The Ballet Girl 14; large and pleased audience. Haverly's Minstrels 15 and The Sunshine of Paradise Alley 18 to fair business. Bennett-Moulton co. 24-29.——EMPIRE (T. F. Murray, manager): The Electrician 13-15; good houses; satisfactory performances. Cuba's Vow 21-22.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Shea-McAuliffe co. opened for a week 17 to the capacity. Plays presented: The Fire Patrol, The Man-o'-War's Man, and 'Way Down in Maine; co. excellent. Alma Chester co. Nov. 14-19.——ITEM: John Harrison, a Gloucester boy, is singing at the Dewey Theatre here this week.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): The Electrician 12; good audience. Isham's Octoroons 15; slim house; acceptable performance. The Sunshine of Paradise Alley 17; large and appreciative audience. Mozart Symphony Club 19; large and pleased audience. Garry Owen 20.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): The Ballet Girl 15 was presented in excellent form to good house. Rice's Comedians with a fair co. opened a week's engagement 17 with The Westerner. The Heart of Maryland 27. Isham's Octoroons 29. Sol Smith Russell Nov. 2. What Happened to Jones 4.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): The Midnight Alarm 13; fair performance; light house. The Sunshine of Paradise Alley 19; pleasing entertainment; full house. Brooke's Marine Band 22. In Old Kentucky 25. Isham's Octoroons 28.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Beniger, managers): Maud Hillman opened for a week to S. R. O. 17 in A Bidden Past. Other plays presented were The Clipper, Special Delivery, Charity Bess, A Scrap of Paper, Lights and Shadows, and Among the Pines. A Turkish Bath 28.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Alma Chester co. in Herminie, The Pavements of Paris, At Fort Bliss, The Sleepwalker, Denise, and The Cuban Patriot 17-22; performances fair.

LEOMINSTER.—TOWN HALL AND OPERA HOUSE (G. E. Sanderson, manager): The Ballet Girl 19 gave satisfaction to good business. The singing of David Lythgoe and Christine Anderson deserves mention. In Old Kentucky 28.

MARLBORO.—THEATRE (F. W. Riley, manager): John Martin's Secret 15 to good business. Frankie Carpenter and Jere Grady opened for a week 17; business light. Isham's Octoroons 27.

PITTSFIELD.—ACADEMY OF MUSIC (M. Callahan, manager): Isham's Octoroons 14; performance fair; small audience. Bennett-Moulton co. 17-22. A Brace of Partridges 24.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): David Marion's Extravaganza co. 21. In Old Kentucky 27.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Frankie Carpenter 10-15; good business.

PLYMOUTH.—DAVIS OPERA HOUSE (Perry and Coverly, managers): Garland Gaden in The Young American 21.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Garry Owen 21.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Pudd'nhead Wilson is indeed a welcome visitor, as was attested 10-15, when large audiences enjoyed its drolleries and applauded the homely scenes and situations in which the play abounds. Edwin F. Mayo's Pudd'nhead is the same lovable fellow Mark Twain pictured, and the star's portrayal throughout is a delicately shaded, artistic performance. Kindred Hearts 25, 26. On the Wabash 27, 28. Miss Francis of Yale 29.——GRAND (O. Stair, manager): Humanity is a melodrama of the pronounced type, and did a large business 13-15. A sword combat between two mounted horsemen proved a most thrilling feature. The co. was adequate and the performance generally satisfactory. Daughters of the Poor opened a four nights' engagement 16 and, in the language of genial Treasurer Delamarter, "Stood 'em up" at 7.45. The play appeals strongly to the upper rows, but tells an interesting story in an attractive though forcible manner. Eugenie Besserer and Gertrude Liddy, who shoulder a great deal of the work, are attractive and talented. Have You Seen Smith 20-22. WILLIAM E. COX.

SAGINAW.—ACADEMY OF MUSIC (J. R. Davidson, manager): Frank Mayo in Pudd'nhead Wilson 14; fair house. Walter Campan, of this co., was taken ill while on the stage and had to be removed to his hotel. He was compelled to remain here several days, but was able to rejoin his co. 16. Fitz and Webster in A Breezy Time 15; business good. A Female Drummer, with Johnstone Bennett in several roles, 17. Lost Paradise 20. On the Wabash 22.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (S. R. Smith, manager): Jule Walters delighted a good house 13 in How Hopper Was Side Tracked. The Lost Paradise 19; fair house; best of satisfaction. Digby Bell 22. Miss Francis of Yale 31. Murray and Mack Nov. 1. John L. Sullivan co. 5. A Stranger in New York 11.

BAY CITY.—WOOD'S OPERA HOUSE (A. J. Davidson, manager): Edwin Mayo, supported by an excellent co., presented Pudd'nhead Wilson to a big house 12. A Breezy Time 14 seemed to please. The Lost Paradise 19. On the Wabash 20. Miss Francis of Yale 25. Kindred Hearts 28.

MONROE.—ARMORY OPERA HOUSE (Alvin W. Jack, manager): Under the Dome 14; performance pleased. Parkinson-Both co. 17-22 failed to appear or send notice. Minnie Lewis Extravaganza co. 24 canceled. Metropolitan Burlesquers 24. Courtenay-Morgan co. Nov. 1-5. Finnegan's 400 12.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Pudd'nhead Wilson was greeted with a large and enthusiastic audience 17; capable co. A Female Drummer 18 was enjoyed by a good-sized audience. The Lost Paradise 21. On the Wabash 26. Vanity Fair 27.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): The Dazzler 12; fair performance; poor house. Porter White in Faust pleased a fair house 14. A Breezy Time 17; fair house and performance. On the Wabash 19. Miss Francis of Yale 22.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Edwin Mayo in Pudd'nhead Wilson 18; good house; pleased audience. On the Wabash 20. Murray and Mack Nov. 2. Morgan Stock co. 14. Herrmann the Great co. 29.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Price's Cuban Creoles had a small house 14. On the Wabash was seen by a fair audience 18, giving satisfaction. Vanity Fair 22. Kindred Hearts 29.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Metropolitan Troubadours, booked for 17-22, canceled. Kindred Hearts 24. Miss Francis of Yale 28. Bryan's Comedians 31-Nov. 5.

CHARLOTTE.—THOMAS OPERA HOUSE (A. H. Slester, manager): Senter Payton's Comedy co. 3-8 in The Meddler, In Marriage a Failure, and East Lynne; good co. and business.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Schumann Concert co. to a pleased audience 13. On the Wabash 24. Porter J. White in Faust 31.

NILES.—OPERA HOUSE (Harry Wells, manager): Senter Payton closed week's engagement 15; poor business. Eisenbarth and Benderson's U. T. C. 19. Porter J. White 27.

OWOSSO.—SALISBURY'S OPERA HOUSE (Brewer and Watson, managers): A Breezy Time 13; good house and satisfaction. Kindred Hearts 22. Murray and Mack Nov. 8.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Miss Francis of Yale 20. Digby Bell 27.

YPSILANTI.—GRAND OPERA HOUSE (Quirk and Gallup, managers): On the Wabash delighted a very large house 17.

ANN ARBOR.—ATHENS THEATRE (L. J. Liesmer, manager): A Boy Wanted 10; light business; co. fair. The Girl I Left Behind Me 17.

MANISTEE.—GRAND (Edward Johnson, manager): Metropolitan Troubadours 10-15; poor business. Bryan's Comedians 24-29.

SAULT STE. MARIE.—SOO OPERA HOUSE (C. W. Given, manager): Nathoo, juggler, 26, 27.

MINNESOTA.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): A Romance of Coon Hollow appeared 17 before a fair house in spite of bad weather; performance pleased everyone. Walker Whiteside 31. Max Dick Concert co. Nov 9. William Owen co. 14, 15. The Two Maes in Money to Burn 28.——AUDITORIUM (Hoeffler and Smersch, managers): Alone in Greater New York 25. Stetson's U. T. C. co. 31. A Boy Wanted Nov. 7. Melroy's Minstrels 15. Side Tracked 21.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): The remembrance of Walker Whiteside in former Shakespearean characters drew a large and appreciative audience to his presentation of The Red Cockade 15. Mr. Whiteside has exceptionally strong support. Clay Clement 29. Maximilian Dick Nov. 3. A Boy Wanted 5. Muldoon's Picnic 10. Melroy's Minstrels 18.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Lundin and Logan gave a poor vaudeville performance 13-15; small house. Coon Hollow 18; audience pleased. William Owen co. 24-29.——ITEM: St. Cloud's first street fair was held 13-15 and was a grand success.

WINONA.—OPERA HOUSE (M. D. Field, manager): Yon Yonson to good business 11; co above the average. The Pulse of Greater New York 26. Stetson's U. T. C. 27. Walker Whiteside Nov. 2. A Boy Wanted 3.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Walker Whiteside in The Red Cockade 14; excellent performance; good house. Olga Lorraine in That Girl 15; good performance and house. Farley Stock co. 24-29.

MANKATO.—THEATRE (Charles P. Hoeffler, manager): Maloney's Vaudeville co. 12; fair business. The New World 13, 14; S. R. O. Coon Hollow 15; S. R. O. Alone in Greater New York 22.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Fabio Romani 18. Coon Hollow 20. The Dazzler 31. Dan Sully Nov. 9. Pudd'nhead Wilson 1.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): Alone in Greater New York Nov. 7.

MISSISSIPPI.

McCOMB CITY.—NEW OPERA HOUSE (W. R. Caston, manager): Tennessee's Pardner, booked for 26, canceled on account of quarantine. James-Kidder-Warde co. Nov. 28.

COLUMBUS.—OPERA HOUSE (P. W. Mear, manager): James-Kidder-Warde co. will open our season Nov. 1.

MISSOURI.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Chase-Lister co. 17-22 to fair business. Plays presented: The Harvest Moon, Lost in London, Panchon, Texas, East Lynne, and Under the Altar. U. T. C. 17. Salisbury's Orchestra 18. Shanty Town 20. Richards and Pringle's Minstrels 22. The Late Mr. Early 28.——ITEM: A most successful street fair was given here 17-22. Some first-class acrobats and vaudeville people appeared.

ODESSA.—PHŒNIX OPERA HOUSE (Frank Hereford, manager): Dixie Land 12; good performance; attendance fair. The Crown 17-22 in Panchon, Snowball, The Count of Monte Cristo, A Married Bachelor, A Duel of Hearts, A Fool's Revenge, and The Irish Doctor.——ITEM: The initial performance was good, but attendance was poor on account of inclement weather. The Missouri Girl Nov. 28.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Modjeska and a strong co. in Mary Stuart 12; good house. A Milk White Flag 14; good business. Primrose and Dockstader's Minstrels 15; crowded houses. Clay Clement 18 in A Southern Gentleman; good house.——CRAWFORD THEATRE (E. S. Brigham, manager): Ole Olson drew a good house 14. A Bunch of Keys 21. U. T. C. 22

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Beach and Bowers' Minstrels 12; large and satisfied audience. Wilber Entertainment co. in war pictures to good business 13. Clay Clement in The New Dominion 14; good house; strong co. A Bunch of Keys 17; good performance; small house. Salisbury's Orchestra 20. My Friend from India 24. The Girl I Left Behind Me 31.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Clay Clement in A Southern Gentleman 11; packed house; play well received. Dixie Land 16; small house; bad weather; play and co. fair. Evelyn Gordon co 17-22. Ole Olson 23. At Gay Coney Island 27.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. R. and E. J. Wilcoxson, managers): Ole Olson 12 to fair business; performance satisfactory. Davis' U. T. C. 21. Salisbury Orchestra 22. Wilber Entertainment co. 24. My Friend from India 28. The Girl I Left Behind Me Nov. 4.

CARTHAGE.—GRAND OPERA HOUSE (Logan and Hamilton, managers): Evelyn Gordon co. 10-16 in Old Glory, Women Against Woman, The Wyoming Girl, A Southern Romance, Davy Crockett, and The New Homestead; poor houses. Ole Olson 24. My Friend from India Nov. 5.

COLUMBIA.—HADEN OPERA HOUSE (B. E. Hatton, manager): Clay Clement presented The New Dominion to a large and appreciative audience 13. Beach and Bowers' Minstrels 15 to fair business. Wilber Entertainment co. 17. A Bunch of Keys 18.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Ole Olson 11; fair co.; good business. Alba Heywood co. 14; big business; everyone pleased. Salisbury Orchestra 24.——ITEM: Business at this house has been better this season than ever before.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Salisbury's Orchestra 17; fair house; weather bad; performance pleasing. Wilbur Entertainment co. 19, 20. Little Trixie Nov. 10. My Friend from India 18.

LOUISIANA.—PARKS' OPERA HOUSE (R. W. Young, manager): Melroy's Minstrels 15-17; poor show and house. Lost in London 29. White's Comedy co. Nov. 7-12.——BURNETT OPERA HOUSE (Max Michael, manager): Dark.

FULTON.—GRAND OPERA HOUSE (Fred. W. Hopkins, manager): Beach and Bowers' Minstrels 18; fair patronage. Salisbury Orchestra 19. 1492 24. Little Trixie Nov. 3.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Alba Heywood 15 to fair business; performance good. Salisbury Orchestra 28.

SPRINGFIELD.—BALDWIN OPERA HOUSE (Charles K. Brooks, manager): Richards, Pringle, Busco and Holland's Minstrels 14; performance good; very good house. Ole Olson 22.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): Dixie Land to a fair house 11. Beach and Bowers' Minstrels 17.

PARIS.—OPERA HOUSE (E. M. Alexander, manager): Alba Heywood delighted a small audience 10.

TRENTON.—HUBBELL OPERA HOUSE (William Hubbell, manager): Boyte's Comedy co. 24-29.

MONTANA.

ANACONDA.—THEATRE MARGARET (John Maguire, manager): South Before War, two performances, 10, 11; business and performances fair. The Span of Life 13; large business; play well received. Kellar 19. Chattanooga 20.——UNION FAMILY THEATRE: The Pulse of New York 13-16; fair business.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Murray and Mack in Finnegan's Ball 10; good house and pleased audience. South Before the War 13; fair house; good satisfaction. The Span of Life 15; fair house; pleased audience. Kellar 24. Chattanooga 25.

HELENA.—MING'S OPERA HOUSE (John W. Luke, manager): The Span of Life 14; fair house and performance. Kellar 18. Chattanooga 21. Two Married Men Nov. 1.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Chattanooga 15; performance excellent; fair audience. Janet Waldorf 22. Fabio Romani 27.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Chattanooga 18 canceled owing to lateness of train. Janet Waldorf 20.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): Chattanooga 14; good house; fair performance. Janet Waldorf 21.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (C. A. Osborne, manager): The Gay Matinee Girl had a fair and appreciative house 12. Merrie Bell Opera co. sang Fra Diavolo very acceptably 16 to poor business. The Missouri Girl to fair business 17. Louise Brehany Concert co. 19. Gilhooley's Reception 22.——ITEM: John Lieli, musical director of The Gay Matinee Girl, was taken seriously ill here and sent to his home, Benton Harbor, Mich. J. Speyer, who was with the co. last season, replaced Mr. Lieli.

LINCOLN.—THE OLIVER (John Dowden, Jr., manager): Modjeska 13 to S. R. O.; performance excellent.——THE FUNKE (F. C. Zehrung, manager): Primrose and Dockstader's Minstrels 11; good house; appreciative audience. The Gay Matinee Girl 13; good business and performance. Mistakes Will Happen 14; fair business and performance. A Milk White Flag 15; good business; very good performance.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): The Gay Matinee Girl 14; fair business and satisfaction. Louise Brehany in concerts 20.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): Primrose and Dockstader's Minstrels 12; large and appreciative audience. The Gay Matinee Girl 22. Merrie Bell Opera co. 26, 27.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): The Gay Matinee Girl 13 to light business; co. fair. Sadie Raymond in The Missouri Girl 18. Ole Olson Nov. 5.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): The Gay Matinee Girl 15; fair business; inclement weather; performance satisfactory. A Night at the Circus Nov. 4. Robin Hood, Jr., 9.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Boston Ideal Stock co. 17-22 and mats. opened to S. R. O. Repertoire: The Soldier's Return, Dunduchetty's Picnic and Lady Audley's Secret, Your Uncle Dudley, Partners for Life, The Guv'nor, The Life of an Actress, The Cricket on the Hearth, The People's Lawyer, and The Inquisitive Darkey. What Happened to Jones 26.——PARK THEATRE (J. Ed Hurst, manager): Henry Chanfrau in Kit the Arkansas Traveler 12-15 pleased large houses. Grant's Cake Walkers 20-22. Sporty Widows 24-26.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Grant's Southern Plantation co. 29. What Happened to Jones Nov. 10.——FOLSOM OPERA HOUSE (W. R. Lowe, manager): Barnard and Stevens Burlesque co. Nov. 11.——ITEM: Manager Cottrell has completed wiring Moulton Opera House for electric lights and now has a complete system of gas and electricity, with all the modern appliances.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Brooke's Marine Band 14 to a small but pleased audience. The Heart of Maryland did excellent business 17 and gave best of satisfaction.——ITEM: E. T. Griffin, who leased Lowell's Opera House and opened it as a vaudeville house, gave up his lease 15, after a week of poor business.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The Heart of Maryland 19; splendid performance; large audience. Alma Kruger and Lionel Adams were most artistic in the leading roles, as was Herbert Bostwick as Colonel Thorpe. What Happened to Jones 25.

CLAREMONT.—OPERA HOUSE (Harry Eaton, manager): Mason and Downs' U. T. C. 15; good performance to light house. The Sunshine of Paradise Alley 24. Roberts Harper Nov. 1. Cramer's Orchestra 2. Stevens Barnet co. 7.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): A Stranger in New York drew well and pleased 13. Brooke's Marine Band to a small audience 15. What Happened to Jones 20. Scalchi Opera co. 21. Katherine Rober 25, 26.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Scalchi Concert co. 22.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolenqui, manager): 'Way Down East was well patronized 17-22; co. admirable. Phœbe Davis gave a forceful portrayal. The Old Homestead 31-Nov. 5.——JACOBS' THEATRE (M. J. Jacobs, manager; George W. Jacobs, representative): West's Minstrels furnished a programme of the highest quality 17-22. The first part was a musical treat. Charles Kent, Richard Jose, Clement Stewart, and H. W. Frillman are vocalists of the first order. The second part was full of novelties. Ezra Kendall was very funny. West's Remember the Maine closed the performance. At Piney Ridge 24-29. Two Little Vagrants 31-Nov. 5.——COLUMBIA THEATRE (M. J. Jacobs, manager): The Stowaway was the opening 17-22, and the stock co. again displayed their versatility by giving a smooth and intelligent performance of this highly sensational melodrama; business very good. The Lost Paradise 24-29.——ITEM: Lucille Flaven is receiving much favorable mention from the press for her work in the Columbia Stock co. C. E. KENT.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): Basil Wood co. did fair business 17-22; performances well received. Repertoire: Surrendered, A Dashing Widow, The Floodtide Find, The Cannon Ball Express, A Tramp's Daughter, and Down the Slope. His Better Half 28. Shore Acres Nov. 1. The Electrician 3. The Sleeping City 5. Byron's Great Gotham Stock co. 7-11. The Arkansaw Traveler 14.——LYCEUM THEATRE (W. M. Drake, manager): A Jay in New York to a well filled house 15; best of satisfaction; specialties excellent. Boyle and Graham are worthy of special mention. The co. opened its season here. Joshua Simpkins drew a fair house 19; performance well received. A War Correspondent, starring Burr McIntosh, 19; excellent performance; fair house. Lost in New York 22. Sam Pitman's co. 31-Nov. 2. Pickert's Comedians 4. The Sunshine of Paradise Alley 5.——ITEMS: Commander Adolph Marix, one of the members of the *Maine* Board of Inquiry, witnessed the performance of A War Correspondent 19. Commander Marix is the husband of Grace Filkins, leading woman of the co.—Cameron Clemons co., booked for the Star 24-29, canceled, but will appear later in the season.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Robert B. Mantell in A Secret Warrant 15; fair business. James, Kidder and Warde co. gave a magnificent performance of The School for Scandal 17 to the best house of the season. Burr McIntosh in A War Correspondent 18 was much liked by a large audience. The Spooners 24-29. The Sleeping City Nov. 1. Shore Acres 2. Where's Benson 4. A Hired Girl 5. Going to the Races 10. Byron's Stock co. 12. Corse Payton Stock co. 14-19.

PLAINFIELD.—STILLMAN THEATRE (Miss Edwards, manager): Byron's Great Gotham Stock co. 17-22; good business; excellent satisfaction. Repertoire: Across the Continent, Ups and Downs of Life, The Inside Track, The Plunger, The Segregath, and Ten Thousand Miles Away. A Jay in New York 20. McFadden's Flats 29. A Bachelor's Honeymoon Nov. 2. Where Is Benson 5.

RED BANK.—OPERA HOUSE (C. R. Nieman, manager): Lost in New York 14; fair business; satisfactory performance. Charles Cowles in A Country Merchant 19; good house and co. A Jay in New York 24. His Better Half 28.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The Finish of Mr. Frosh 22. The Sunshine of Paradise Alley Nov. 4.——COLUMBUS THEATRE (John T. Platt, manager): Joseph Murphy in The Kerry Gow 24.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): James-Kidder-Warde co. in Julius Cæsar 18; performance fine, but owing to severe storm attendance was not large. Peck's Bad Boy 24.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): A Country Merchant 18; good business; co. fair. A Jay in New York 22. His Better Half 27. The Sleeping City Nov. 3. Going to the Races 7.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): A Jay in New York 17; first-class co. Jessie Mae Hall in A Princess of Patches 20; good business; audience pleased.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Joshua Simpkins to full house 15. Jessie Mae Hall in The Princess of Patches 21.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): The Spooner Dramatic co. 10-15 in The Pearl of Savoy, The Gold King, The Egyptian Princess, The Flower Girl, A Trial at Midnight, An American in Cuba, and The Lawyer's Marriage; performances good; attendance excellent; specialties well received. 81 Perkins Nov. 9.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Ad Gerber, manager): Three performances of The Geisha were given to big business 14, 15. A Brace of Partridges 17, 18. Shenandoah 19, 20. Ada Rehan 21. The Sunshine of Paradise Alley 22.——NEW ALBANY THEATRE (C. H. Smith, manager): McFadden's Flats 17-19 opened to big business and the funny scenes were interspersed with singing and dancing by Joe J. Sullivan, Harry Crandall, Sadie Connolly, Estelle Wellington, C. A. Morgan, Carrie Webber, and others. Among the specialties were the instrumental selections by the Nosses and the boxing match by the Specx Brothers. A Hired Girl 20-22. The Electrician 24-26. Finnegan's Ball 27-29.——HARMANUS BLEECKER HALL (Arthur Moreland, manager): The Wilbur Opera co., headed by Susie Kirwin, opened a week's engagement 17. The business increases at each performance. A feature is the Old Glory animated song sheet. The repertoire of operas includes Said Pasha, Queen's Lace Handkerchief, The Bohemian Girl, Boccaccio, The Mikado, Carmen, Fra Diavolo, La Mascotte, The Two Vagabonds, Conterno's Battles of Our Nations 24-29.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): A Misfit Marriage pleased fair-sized houses 14, 15. Shenandoah was well put on by a good co., headed by Maurice Barrymore and Mary Hamp on, 17, 18; business good. Ada Rehan and co gave excellent satisfaction to a large and fashionable house at advanced prices 19 in The Taming of the Shrew. Haverly's Minstrels 20. Della Fox 21. Under the Red Robe 22. Lewis Morrison 24, 25. Julia Arthur 26. A Brace of Partridges 27. The Geisha 28, 29.——BASTABLE THEATRE (S. S. Shubert, manager): The District Attorney attracted large houses 17-22. Robert Haines in the title-role and Sarah Truax and J. Henry Kolker made individual hits. Trilby 24-29.——GRAND OPERA HOUSE (Graff and Jacobs, managers; A. C. Buckenberger, representative): Brothers Royer in Next Door attracted large and enthusiastic upper houses 12-15. McSorley's Twins, with Bobby Gaylor featured, gave fair amusement to light patronage 17-19. Isham's Octoroons 20-22. Madden's Athletic co. 24-26. Town Topics 27-29.

UTICA.—OPERA HOUSE (Samuel S. Shubert, manager): Waite's Stock co. closed a week's engagement 15 to fair business, presenting the following plays: Miss Carrotts, That Dangerous Woman, Dan's Sister, The Power of Love, Carmen, A Hoosier Heroine, Neil the Waif, The Flag of Freedom, and East Lynne. Haverly's Minstrels delighted a fair-sized audience 18. The Electrician, with Joseph J. Dowling and Myra L. Davis, pleased a topheavy house 19. Finnegan's Ball and All Aboard 21, 22. McFadden's Row of Flats 25. Stetson's U. T. C. 28, 29.——ITEM: By a confusion of dates Finnegan's Ball and All Aboard were booked for the same nights, 21, 22. After a consultation the local and traveling managers agreed to give a novel entertainment by presenting both plays on the same nights. The performance will be started at 7.30 and both plays will be given in their entirety, one following the other. On 21 All Aboard will be given first, while on 22 Finnegan's Ball will have the precedence.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Belle of New York, with Dan Daly as the principal star, 14; packed house. Dan Daly, as funny as ever, was ably supported by D. L. Don, Belen Lord, Louise Beaudet, Catharine Lenyard, and a host of others. The play was beautifully staged and the costumes very elaborate. Waite's Stock co. opened for a week in Miss Carrotts to the capacity 17. Annie Louise Ames appeared in the title-role and the supporting co. was first-class. The specialties introduced by Miss Ames, Flora Dorset, George Howard, Harry Yeager, and Baby June were of the highest order. Repertoire: Miss Carrotts, Dan's Sister, The Power of Love, Dangerous Women, The Gypsy Queen, Carmen, The Flag of Freedom, and Neil the Waif. McFadden's Flats 26. Julia Arthur 27. The Sunshine of Paradise Alley 28. The Girl from Paris 29.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): On Land and Sea 15 pleased a topheavy house. The Geisha delightfully entertained a large audience 12, which evinced its pleasure by numerous hearty encores. Wargraph 19. The Wheel of Fortune 20. Ada Rehan 22. James K. Hackett 28. Andrew Mack 29.——Y. M. C. A. HALL (A. H. Wardle, manager): Alfred Parland, banjoist,

under the direction of Francisco Tourent Godenia, 31. ——ITEMS: Julia Arthur, booked for 29, canceled N. Y. Central route, this city included, owing to an early opening in New York city.—The news that an ex-Vassarine was a member of The Geisha co. drew a large number of Vassar students to that performance 19, and they evidently enjoyed the performance, judging from the liberal applause with which they greeted the several numbers.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Ada Behan appeared 17, 18 in The Taming of the Shrew and The Country Girl before fine audiences. The Little Host 19, 20 by Della Fox and her co. to large houses. The comedy was staged in an elaborate manner; the chorus was excellent, the costuming tasteful. Many elements of success are in the play, yet consistent overhauling is required before it can be placed among the winners. Shenandoah was greeted by large audiences 21-23. Julia Arthur 24, 25.——ACADEMY OF MUSIC (Louis C. Cook, manager): Ott Brothers in All Aboard pleased fine attendance 17-19. The Electrician tested the capacity of the house 20-22. Town Topics 24-26. Cuba's Vow 27-29.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Cameron Clemons crowded 3 in Eagle's Nest, A Wife's Honor, Ragtag's Way, The Smugglers, Battery B, An Up to Date Liar, and Romany Rye; performances were largely attended; co. gave satisfaction. Haverly's Minstrels crowded the house 19 and gave best of satisfaction. John L. Sullivan co. 22; big business; olio strong. The Ryeford Sisters did a good act. Darmody and Bertram and Crouch also made hits. Shore Acres 28. At Piney Ridge 31.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Peck's Bad Boy made its annual visit 15 to good business. The Geisha 21. Lost, Strayed or Stolen 24 has changed date to later. Leland T. Powers 25. The Germans 26. Ott Brothers 28. The Flints 31-Nov. 5.——BROADWAY THEATRE—Town Hall (Woodward, Voyer and Henry, lessees; Dr. A. L. Churchill, manager): The Midnight Alarm 21. Garry Owen 24. A Brace of Partridges 28. The Girl from Paris 29. Lost in New York 29

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Germans in Mr. Beans from Boston did fair business 14 and gave satisfaction. Finnegan's Ball to a light house 15. Black Patti's Troubadours drew a topheavy house 17. Haverly's Minstrels gave a fine entertainment to a large audience 19. Joe Ott 21. Billy Madden's Athletic co. 22. The Geisha 23. The Tree of Knowledge 28. Washburn's Minstrels 29.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E Clark, manager): On and Off 13. Della Fox and an excellent co. in The Little Host were received enthusiastically by a large audience 15. Isham's Octoroons had crowded houses and pleased 17, 18. The Prisoner of Zenda attracted large attendance 19; excellent satisfaction. Under the Red Robe 21. Walton's Comedy co. 24-29.——BIJOU THEATRE (P. M. Cooley, manager): Billy Madden's American Athletes pleased fair houses 13-15. Cuba's Vow 24-26.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Parker and Houghton Stock co. closed a week's engagement 15 to light business. The co. seemed to please. Everyone was well pleased with the reception they received at Finnegan's Ball 18; co. first-class. Mr. Beane from Boston 21. McFadden's Row of Flats 24. Brooke's Marine Band 25. All Aboard 26. The Midnight Alarm 27. Battle of Nations Nov. 4.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Peck's Bad Boy 13, 14; co. and business good. The Belle of New York 15; big house. A Hired Girl 17-19; co. good; big business. McFadden's Row of Flats 20-22. Finnegan's Ball 24-26.——RAND'S OPERA HOUSE (S. Rhubert, lessee; Woodward and Voyer, managers): The Geisha 19; full house. Little Lord Fauntleroy 21, 22. Where's Benson 24, 25. A Brace of Partridges 28, 29.

NORTH ELLSVILLE.—SHATTUCK OPERA HOUSE (S. Onaski, manager): Della Fox, at the head of a most capable co., drew to the capacity of the house 14, presenting The Little Host and giving entire satisfaction. The support rendered the Star was excellent, notable that of Eugene O'Rourke and John C. Slavin. Billy Madden's American Athletes attracted a good house 19. Black Patti's Troubadours 22.

CORNES.—OPERA HOUSE (E. C. Game, manager): House is enclosed and men are at work on the interior. Magnificent chairs are being furnished by Read and Co., of New York. Lithgow, of Troy, has the scenic equipment in charge. Plans are being made for a grand opening about Christmas. The opening attraction is not yet decided upon.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Parker-Houghton Stock co. opened a week 17, presenting Cheer, Boys, Cheer. The Temptation of Money, and The Way of the World the first half of the week to big business; co. good; performances pleased. Brothers Royer 25. Garry Owen 29. Cuba's Vow Nov. 3. A Jolly Irishman 5.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): A medium-sized audience greeted Haverly's Minstrels 17; performance good. The Nichol Sisters made decided hits and Billy Rice completely captured the audience. The Electrician to a topheavy house 18; play good. The Geisha 21. The Midnight Alarm 22. Parker-Houghton Stock co. 24-29.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): On Land and Sea entertained a good audience 14. Waverly 18; good satisfaction to a large house. The Wheel of Fortune 21. Charles B. Hanford 24. A Brace of Partridges 25. McFadden's Row of Flats 27. Shore Acres 29.

PLATTSBURGH.—THEATRE (Edwin G. Clarke, manager): U. T. C. to good business 18. Natural Gas 19; good-sized audience, who appreciated the many funny features of the play. Edward Girard and Amy Ames were especially well received. The Girl from Paris 20.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): Andrews Opera co. 14, 15 in Martha, The Pirates of Penzance, and Giroflé-Girofla; large and pleased audiences. Wargraph 17; packed house. Honolulu, booked for 18, failed to appear. Webster Stock co. 24.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): John L. Sullivan co. 17 did a good business. Haverly's Minstrels 24. The Nancy Hanks Nov. 3. At Piney Ridge 10. Under the Dome 19. Modjeska 21. Hogan's Alley 23. The Midnight Alarm 24.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Finnegan's Ball 13; satisfactory performance. Black Patti's Troubadours 14 delighted a large house. Curtis Stock co. 24-29. Washburn's Minstrels 31. Washburn's U. T. C. Nov. 4.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Madden's Athletic co. 17 pleased a fair house. Brothers Rover in Next Door 19; large and pleased audience. The Flints 24-29. Cuba's Vow 31.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): The Prisoner of Zenda 14; excellent performance; big business. Ott Brothers 20. Brothers Royer 21. Under the Red Robe 25. Washburn's Minstrels 27.

LYONS.—MEMORIAL HALL (Mills and Ohmann, managers): Brothers Royer in Next Door 17 pleased a fair audience. John R. Hoover made a strong hit; other specialties above average. Powhatan (local) 20, 21.

GOUVERNEUR.—OPERA HOUSE (Charles S. Hubbard, manager): The Girl from Paris drew good business 13; fair performance. Town Topics 17; fair house; co. good. McSorley's Twins 24. Ott Brothers 26.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Deming's Minstrels 14; fair performance to fine business. Imperial Vaudeville Club 15; poor performance; light business. Billy Madden's Athletes 21.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): The Germans in Mr. Beane from Boston 18; fair house; audience pleased. Garry Owen 27. Washburn's Minstrels Nov. 1. Stetson's U. T. C. 2.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): The Prisoner of Zenda Oct. 12 pleased large house. Harry Curtiss' Stock co. opened 17-22 in The Middleman to full house. Joe Ott 24. Under the Red Robe 27. Boston Ideal Opera co. 31-Nov. 5.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Bresnahan-Jackson co. 10-15; good business and co. Plays presented: A Farmer's Daughter, Turned Up, A Daughter of the 71st, Maine, and George's, Fast Lynne, and A Child of Destiny. Andrew Mack 28. Darkest America Nov. 2.

YONKERS.—MUSIC HALL (W. J. Bright, manager): Peck's Bad Boy 18; good house; specialties appreciated, especially the clever buck dancing of Stella Lee. Andrew Mack 28. Corse Payton Stock co. 31-Nov. 5.

GREGONTA.—NEW THEATRE (W. D. Fitzgerald, manager): Isham's Octoroons 19; good business; co. first-class. Garry Owen 28. Where's Benson 27. Town Topics Nov. 7.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): John L. Sullivan co. 14; excellent performance; fair audience. A large and appreciative audience saw The Geisha 17; performance first-class.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Darkest America 27. Brooke's Marine Band 31. A Bachelor's Honeymoon Nov. 5. Martin's U. T. C. 7.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Town Topics 20; good house; satisfactory performance. Stetson's U. T. C. 22. Joe Ott 25. Under the Red Robe 28. Side Tracked 29.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): Dark.——ITEM: Deming's Minstrels closed at Elmira 15. A. L. Cole, their advance agent, has returned to his home here.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Lester and Williams' Me and Jack 19; fair business; poor performance. Deming's Minstrels, booked for 17, closed at Elmira 15.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): The Midnight Alarm 19; good business; audience pleased. Lost in New York 28.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): A Misfit Marriage to fair business 13. Black Patti's Troubadours pleased a full house 19; co. good.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Haverly's Minstrels 21. The Geisha 25.

HUDSON.—OPERA HOUSE: John L. Sullivan co. 15 to a large and appreciative audience. Wargraph 25.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Lost in New York 15; fair house; performance satisfactory.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Pickert's Comedians 19; light house; attraction first-class.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Pickert's Comedians 20.

WARSAW.—OPERA HOUSE (E. E. Baker, manager) The Electrician Nov. 9.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): Lillian Tucker co. 10-15; largest week's business in the history of the house; co. gave satisfaction.——BOGART'S OPERA HOUSE (W. F. Bogart, manager): House opened with the London Gaiety Girls 17; performance poor.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Peruchi-Beldeni co. opened for a week 17 to a large house. Plays presented: A Western Judge, A Georgia Cracker, and Kathleen Mavourneen.

RALEIGH.—ACADEMY OF MUSIC (S. A. Schloss, manager): Wilbur-Kirwin Opera co. 24-29.——METROPOLITAN OPERA HOUSE (Rivers and Barnes, lessees): Peruchi-Beldeni co. in repertoire 24-29.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Chattanooga 10, 11; fair business; co. above average; scenic effects very good. Janet Waldorf in Romeo and Juliet 14 to small but appreciative audience. Miss Waldorf has a delightful personality and is a most able actress. Her support was very good, but the entertainment was marred by the lack of scenery. Fabio Romani 19. Corn Hollow 27. The Dazzler Nov. 1. Daniel Sully 3. Miss Francis of Yale 10. Paid in Full 12. Muldoon's Picnic 21. My Friend from India 29.——ITEMS: Your correspondent had the pleasure of adding Janet Waldorf's autograph to his collection this week.—Manager J. P. Hardy is busy booking attractions for his Lisbon circuit.

ALSON BRUBAKER.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): Chattanooga 12; large house; co. excellent; scenic effects fine. Janet Waldorf 17. Stowe's U. T. C. 1

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Miss Francis of Yale 14; light business. Etienne Girardot, George Farren, and Frieda Michel in the principal roles well sustained their parts.——PARK THEATRE (Harry E. Feicht, manager): Remember the Maine 13-15; excellent business; fair satisfaction. The Con-Curers 17-19; S. R. O.; unequivocal satisfaction, every specialty being of the first quality. The burlesque, Con-Curers, was refined, well staged and costumed, and replete with pleasing situations.——ITEMS: George A. Dickson, of the firm of George A. and Fred C. Dickson, Indianapolis, lessees of the Grand Opera House and the Park Theatre, diffused his genial presence in our midst 14. He was the guest of Manager Feicht during his short stay.—Sam Henderson, of Memorial Hall (Soldiers' Home), is on the sick list.

J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Hogan's Alley drew a big house 13 and gave satisfaction. Mazie King, Gilmore and Leonard, Snyder and Buckley, Eddie O'Dell, Joe J. Conlin, Sherman Wade, Lem H. Tower, and George Mack made hits. Under the Dome 20.——ITEM: Steve and Evelyn Kennedy are home for a two weeks' rest. W. H. MCGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): The Kelcey-Shannon co. in The Moth and the Flame 14, 15 to good business; finished performance; excellent co. An Enemy to the King to slim houses 17, 18. It is to be regretted that the performance was not better patronized, as it was really a meritorious one. Mr. Griffith is a painstaking actor and makes the most of his opportunities. Miss Leddy, his leading woman, is fair to look upon and her conception of the character of Julie de Varion was admirable. James Whitcomb Riley 24. Digby Bell 26. A Misfit Marriage 27, 28.——BURT'S THEATRE (Frank Burt, manager): Those who witnessed Gettysburg 13-15 experienced a pleasing surprise. The play was clever and was well presented; business fair. Have You Seen Smith, a farce-comedy manufactured on familiar lines, pleased big houses 16-19.——PEOPLE'S THEATRE (C. F. Stevens, manager): From Camille to The Streets of New York was a radical change, but the members of the Turner Stock co. demonstrated their ability to adapt themselves to any sort of play before good houses 17-22. George Wessels made a good Badger. William Cullington and Edward Emery were assigned to parts of rather minor character, but made them stand out in bold relief. Miss Dickey also deserves great commendation. Mrs. Fiske 31-Nov. 2.

ALLIANCE.—OPERA HOUSE (Norton and Schultz, managers): Paul Gilmore in The Dawn of Freedom 19; fair business; giving satisfaction. A street parade was a counter attraction, and in consequence the theatre suffered. Daniel Sully 24.——CRAVEN'S OPERA HOUSE (J. C. Craven, manager): Huntley-Jackson Stock co. in The World, The Fast Mail, and The Tornado 20-22.——ITEM: A half interest in the Opera House has been secured by one of our wealthiest and most prominent citizens. It is to be remodeled and put into first-class shape as soon as possible. Harold F. Norton and Harry D. Schultz have been engaged as managers. These young men are hustlers and favorably known to our theatre-goers.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Kelcey-Shannon co. in The Moth and the Flame 13 to big house; excellent performance. Miss Shannon is a great local favorite. Professor Liebman and orchestra gave a specially prepared programme that greatly pleased. A Stranger in New York 14 to large house, but did not give the satisfaction that was evident on its former presentation here. Smyth and Rice's Comedians in My Friend from India 18. Charles H. Bradshaw at the head of the programme amused the audience considerably. Paul Gilmore in The Dawn of Freedom 21. Daniel Sully in Uncle Bob 22. El Capitan 29. Under the Red Robe Nov. 5. The Prisoner of Zenda 8.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Digby Bell in The Hoosier Doctor 11; fair audience; good attraction. Little Trixie Myers and Charles H. Leyburne co. 12, 13 in The Black Flag and American Born; fair audiences. Miss Myers is a phenomenal child actress. Cynthia Clarke Nov. 1. Knobs o' Tennessee 18. Charles B. Hanford 28. A Hired Girl 24. Sousa's Band 28.——(L. M. Locke, manager): A Contented Woman 17; pretied house; fine attraction. A Stranger in New York 28. El Capitan 31. Darkest Russia Nov. 4.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Walter E. Perkins in My Friend from India 12; small house; performance good. A Bachelor's Honeymoon 19; light house; one of the best attractions of the season. Martin's U. T. C. 22. Wilson Theatre co. 31-Nov. 5.——AUDITORIUM (W. H. Haskell, manager): The Limited Mail 12; large house; performance fair. Huntley-Jackson Stock co. 21-22.——ITEM: Lester and Williams' Me and Jack co., booked at Opera House for 15, canceled until later in the season on account of change of route.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): Riel and Abbey's U. T. C. to good business 14; audience disappointed. On the Suwanee River 20. Macauley Patton co. Nov. 7-12.——ITEM: The managers of Miller-Bumerberg Stock co., which starts from here shortly, are having painted special scenery. They will use a band and orchestra and intend putting out a first-class co. Good people have been secured. Rehearsals will begin at once.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Reetz, manager): Under the Dome pleased a large audience 15; scenic effects fine; co. well balanced. Miss Francis of Yale delighted an appreciative audience 17. Parkinson-Roth co. 24-29. Black Patti's Troubadours Nov. 1. A Bachelor's Honeymoon 4. El Capitan 7. El Capitan 10.——ITEMS: George W. Monroe, booked for 21, postponed to Dec. 1.—Manager Beetz was in Cleveland 15 on theatrical business.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, managers): A Turkish Bath 17; good business and performance. Arthur Blackallar and John H. Taylor deserve special mention. Carrie Stanley Burns co. 19-22. Plays presented: The Fall of Santiago, That Kingaline Claim, The Bowery After Dark, and That Girl Rose.——ITEM: Athens is celebrating the close of the war this week by a grand Peace Jubilee, Reunion and Fair, which has drawn an immense crowd.

HAMILTON.—GLOBE THEATRE (Connor and Smith, managers): Hogan's Alley, with Gilmore and Leonard, drew roars of laughter from a big house 15. Mazie King, Miss Shirley and Eddie O'dell did clever work. Remember the Maine, with J. Hoober Wright and Evelyn Selbie in the leads, drew a small but enthusiastic audience 17 (inclement weather). A Turkish Bath 20. A Stranger in New York 29. Digby Bell Nov. 3.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): Digby Bell in The Hoosier Doctor 14; fair house; performance excellent. Her Majesty the Cook 15; co. very good; average house. The Huntley-Jackson Stock co. 17-19 in The World, The Fast Mail, and The Tornado; co. very good; well filled houses; S. R. O. 17. Geo Cohan deserves special mention. A Stranger in New York 21. U. T. C. 24. Daniel Sully 25. Persian Garden Quartette 28.

CANTON.—THE GRAND (M. C. Barber, manager): Digby Bell in The Hoosier Doctor pleased a good house 13. Paul Gilmore in The Dawn of Freedom 16; fair house; good performance. George W. Monroe in Her Majesty the Cook to light business 18. Sawtelle Dramatic co. 24-29. Remember the Maine Nov. 1. Valentine Stock co. 3.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Gow, manager): Myers and Leyburne co. 3-5 in The Black Flag, An American Born, The Undertaker, The Little Trump, and The Burglar. Martin's U. T. C. 12; good business. Under the Dome 19; excellent business; audience pleased. The Heart of Chicago Nov. 4.

CHICAGO.—OPERA HOUSE (Louis Simmermacher, manager): Parkinson-Roth co. opened our season 10-15, giving good productions of Two Americans, The Colonel's Daughter, Michael Strogoff, A Celebrated Case, Two Wanderers, and Leah; clever specialties; crowded houses. Iler, Burke and McDonald in A Jolly Tar Nov. 14.

LIMA.—FAIROT OPERA HOUSE (H. G. Fyde, manager): Gettysburg to a poor house 12; performance in keeping. My Friend from India 15; large house; pleased audience. Murray Comedy co. in repertoire opened for a week 17 in A Fatal Error to the capacity. Daniel Sully 28. On the Suwanee River Nov. 3. Dibby Bell 5.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Martin's U. T. C. co. 13; good attendance; well pleased. Miss Francis of Yale 15 to large business; co. excellent. Macauley-Patton co. opened for a week 17 to big business in The Minister's Son; co. first class. Digby Bell 25. Remember the Maine 27.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Human Hearts 13; excellent business; fair performance. Tim Murphy in The Carpet Bagger 19; business and performance good. Cameron co. 22. Darkest Russia 27.——ITEMS: Anthony Andrea left Human Hearts here to join the Turner Stock co., Toledo, and was replaced by James P. Flanigan.

TIFFIN.—NOBLE'S OPERA HOUSE (H. J. Mayers, manager): My Friend from India, with Walter Perkins as the barber, 14 to an audience that filled the house. Play and players gave entire satisfaction. Under the Dome 17; fair audience; entire satisfaction; scenery very fine. Tim Murphy 24.

NEWARK.—MEMORIAL AUDITORIUM (J. B. Rosebrough, manager): Martin's U. T. C. delighted a large house 17. On the Suwanee River 23.——OPERA HOUSE (J. H. Miller, manager): Mindrop's Comedians opened 17 for a week. Kelly and Mason's U. T. C. 24.

GREENVILLE.—GRAND OPERA HOUSE (Sherman and Dorman, managers): Martin's U. T. C. 11; S. R. O.; performance excellent. Darkest Russia was warmly received by well filled house 13. The Girl I Left Behind Me 22. Cameron co. 24. Tony Farrell Nov. 3.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Tommy Shearer 10-15 to fair business, presenting The Coal Black Lady and Blacklisted. My Friend from India 17; excellent performance; fair house. Her Majesty the Cook 19 to S. R. O. The Elks gave a smoker 17 to members of this co.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): Miss Francis of Yale 13; first-class performance; good business. Hogan's Alley 14; fair performance to S. R. O. A Contented Woman 19. A Misfit Marriage 21.

STEUBENVILLE.—OLYMPIA THEATRE (Frank J. Watson, manager): George W. Monroe in Her Majesty the Cook 13; fair house. On the Suwanee River 15; good house. Paul Gilmore in The Dawn of Freedom 17; topheavy house. Gettysburg 19.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Slayton's Jubilee Singers 11; large house. Martin's U. T. C. 14; fair house; good performance. Old Glory (local) 25, 26.——MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Human Hearts 14 pleased a small house. Tim Murphy 22. Cameron co. 28. The Hearthstone, booked for 17, canceled.——PEOPLE'S THEATRE (C. Kimpel, manager): Dark.

KENT.—OPERA HOUSE (Davis and Livingston, managers): Martin's U. T. C. 25. Remember the Maine 31. Frederick H. Wilson co. 7-12.——ITEM: Clifford J. Vorse, assisted by local talent, will produce Dr. Jekyll and Mr. Hyde here.

MASSILLON.—NEW ARMORY (C. C. Haverstack, manager): Redpath Concert co. 13 to a large and appreciative audience. Martin's U. T. C. 21. The Widow from Paris Nov. 12. Honolulu Opera co. 17. Oriental Octoroons 24.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Knoll and McNeill Concert co. pleased good-sized audiences 17, 18. The Dawn of Freedom to good business 20; excellent show. John Thompson in Around the World 21.

PORTSMOUTH.—GRAND OPERA HOUSE (Ralph Johnson, manager): Cameron co. 14; co. excellent; attendance very light. Hoeffler Stock co. opened for a week 17 to S. R. O. A Daughter of Cuba 25. A Stranger in New York 28.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Martin's U. T. C. 15; good business; co. excellent. Digby Bell 24. Remember the Maine 28. Murray Comedy co. 31-Nov. 5.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Reiter and Cox, managers): Miss Francis of Yale 9; good house; fine performance. Digby Bell in The Hoosier Doctor 12; good house; performance first-class.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Miss Francis of Yale by a remarkably clever co. pleased a good house 13. A Stranger in New York 24.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): A Contented Woman 12; large and pleased audience. Martin's U. T. C. co. to capacity 18. On the Suwanee River 21. Tim Murphy 26.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): El Capitan Nov. 4.——ITEM: Nina Fisher is visiting friends here for a short time.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): A Daughter of Cuba 18; good business; pleased audience. Diamond Brothers' Minstrels 24. Hoeffler Stock co. 31-Nov. 5.

CHILLICOTHE.—MASONIC OPERA HOUSE (R. S. Robinson, manager): Cameron co. 18. A Turkish Bath 22.

MT. VERNON.—WOODWARD OPERA HOUSE (Stevens and Clements, managers): Gettysburg to a topheavy house 18.

ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager): Gettysburg 17; business poor; performance good. The Princess Bonnie (local) 20, 21.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Riel and Abbey's U. T. C. 18; crowded house; fair entertainment.

FREMONT.—OPERA HOUSE (Helm and Haynes, managers): Miss Francis of Yale 19; fair audience; giving satisfaction.

PUBLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Miss Francis of Yale 17 pleased a fair-sized audience.

IRONTON.—MASONIC OPERA HOUSE (R. P. Flaherty, manager): A Turkish Bath 21. Hoeffler Stock co. 24-29.

GALLIPOLIS.—ARIEL OPERA HOUSE (John L. Charles, manager): A Turkish Bath 18; fair house; audience much amused.

SHELBY.—WILBUR OPERA HOUSE (W. J. Wilkinson, manager): Cameron co. 28.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Under the Dome 18.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (J. J. Sinclair, manager): Schubert Symphony Club 15; good business; audience pleased. Receipts $130. Jennie Holman co. 20-22.

GUTHRIE.—MCKINNON'S OPERA HOUSE (S. A. Mann, manager): Gay Rhea co. 24-29.——ITEM: Fred Lorraine, recently with the Jennie Holman co., joined Wiedemann's Comedians here 10.

OREGON.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. R. Steward, manager): Bittner Theatre co. 10-15 in Michael Strogoff, Charley's Aunt, The Galley Slave, Master and Man, La Belle Marie, and The Fire Patrol; good performances; large houses. The Heart of Chicago 19. Under the Dome 23. The Air Ship Nov. 2. Two Married Men 9.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Gorton's Minstrels 18. Murray and Mack 31.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (P. J. Quirk, manager): King Dramatic co. in The Electrician attracted only a small house 14, but the performance merited a large audience. Anne E. Davis and Frederic Herne head the co and are clever and popular. Creston Clarke gave an excellent production of The Last of His Race 18 to a fair and pleased audience. The support is splendid, while the costumes and stage settings are all that could be desired. The Girl from Ireland 20. A Black Born Lady 22.——RENAKER'S THEATRE (John Renaker, manager): The Monte Carlo Girls drew a fair house 15 and did not give satisfaction. The co. had 17 open, so remained here and played to very small business. The Sleeping City 21.——ITEMS: The Ellis Minstrels, of Ashland, have been engaged to give a performance at the Grand.—The Monte Carlo Girls co. rested here 17, 18.—Daniel Sully has been sued by Helen Avery Perry, actress and playwright, to recover $5,000, which she claims as her share of the profits realized from Uncle Bob, of which she claims to be the author. The suit was brought in the Berks County Court at Reading, Pa.—Nearly all the traveling managers report that business is a shade better this season than it was last, but a long way from being good. R. W. SHOEMAKER.

SCRANTON.—LYCEUM (Burrender and Reis, managers): El Capitan 14, 15; excellent co.; delighted audiences. Under the Red Robe 17. Della Fox and a good co. played The Little Host 18. The co. was too good for the opera. The Prisoner of Zenda 19. Burr McIntosh in A War Correspondent 21, 22. Seidl Orchestra 24. Joseph Murphy 25, 26. My Friend from India 27. Lewis Morrison in Faust 28, 29.——ACADEMY OF MUSIC (Burrender and Reis, managers): The King Dramatic co. presented Hands Across the Sea, The Power of the Press, Lost in London, The War of Wealth, Carmen, The Cotton King, Monte Cristo, The Cherry Pickers, Sins, and The Last Stroke 17-22 to big business. One of the best repertoire cos. that visit here, and deserves the large business it does. New England Stock Dramatic co. 24-29.

LANCASTER.—FULTON OPERA HOUSE (Parker and Gheim, managers): Daniel Sully in Uncle Bob pleased a small house 14. Charles Cowles, supported by a good co., gave satisfaction to light houses 15. Sam Pitman Comedy co. in The Electrician. A Wife's Secret, The New South, La Belle Marie, and The Fortune Hunter pleased good-sized audiences 17-19. The James-Kidder-Warde co. in The School for Scandal delighted a very large audience 20. Sheridan's brilliant comedy never received a better production in this city, and storms of applause greeted the excellent work of the stars. Harry Langdon as Sir Peter Teagle shared honors with the leaders. Under Sealed Orders 22. Kennedy's Players 24-29. Gettysburg 31. Katie Rooney Nov. 1. His Better Half 2.

BUTLER.—PARK THEATRE (George N. Burchfield, manager): Knoll and McNeill co. 15 to small house; did not give satisfaction. Washburn's Minstrels pleased fair house 17. A Hired Girl 19. Kissaseree 21, 22. El Capitan 27.——ITEMS: Owing to the disappearance of the financial manager of the Knoll and McNeill co. they closed the season here 14. Knoll and McNeill will return to vaudeville. Next season Mr. Knoll will have a first-class repertoire co. on the road.—John (King) Kelly, formerly of the Hopkins circuit, but now a member of Co. E, 15th Regt. P. V., U. S. A., also a member of the 15th Regt. Band, is home on a furlough, visiting his parents, who reside here.

ALLENTOWN.—ACADEMY OF MUSIC (H. B. Worman, manager): Wilbur-Kirwin Opera co. closed a week's engagement 15. Said Pasha, The Mikado, The Queen's Lace Handkerchief, Boccaccio, The Merry War, Fra Diavolo, Carmen, and The Two Vagabonds were all satisfactorily presented. Creston Clarke and Adelaide Prince, with an excellent supporting co., attracted a large audience 17. The Marble Heart was excellently presented. Charles L. Hanford gave Julius Cæsar 19. Mr. Hanford assumed the part of Brutus, and was ably assisted by Lawrence Lowell, John Elsler, Frank Henning, and John Milton in the leading roles.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Spooners in A Fair Rebel, Becky Bliss, The Circus Girl, Hobson's Choice, The Girl from Texas, Dr. Jekyll and Mr. Hyde, A Happy Pair, and The Little Treasure 17-22.——GRAND OPERA HOUSE (George M. Miller, manager): Kennedy Players gave good performances of The Hand of Fate, The Old Factory Murder, A Wife's Peril, Behind Prison Bars, The Two Thieves, Pawn Ticket 210, A Dangerous Woman, and An American Hero to large houses 17-22.——FOX'S PLEASURE PALACE (John C. Fox, manager): A Husband on Salary was well given to fair audiences 17-19.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): McDoodle's Flats 14; fair audience. The co. is capable of better work than this farce requires. Benson and Drew, a specialty team, were the best feature on the bill. Daniel Sully in Uncle Bob 15; good audience; play is a novelty in its way, and was acted ably. The New England Comic Opera co. in a repertoire of popular operas drew very good business and gave good satisfaction. The operas are handsomely mounted. The

principal people are Ada Mulls, Kate Trayer, Marion Chester, J. Aldrich Libby, Milton Aborn, Frank Denbon, and J. A. Donnelly.

JOHNSTOWN.—Opera House (J. G Ellis, manager): Wills' Comedy co. 13-15 to moderate business in Two Old Cronies. In Atlantic City, and Sweethearts and Wives; co fair. Washburn's Minstrels to a packed house 19; best of satisfaction. A Hired Girl 27. Under Sealed Orders 28. Jean Reynolds co 31-Nov. 5.==Cambria Theatre (I. C. Mishler, manager): George W. Monroe in Her Majesty the Cook pleased a good house 12 The Dawn of Freedom brought out another large audience 14 and gave satisfaction. McDoodle's Flats to a topheavy house 15; fair entertainment. Lost in Siberia 27. Kennedy's Players 31-Nov. 5.

EASTON.—Able Opera House (Dr. W. K. Detwiller, manager): Burr McIntosh in A War Correspondent 17 delighted a large house containing many old friends of college days. At the close of the third act Mr. McIntosh was called upon for a speech and for some time interestingly spoke of what he saw in the war. Andrews Opera co. 18, 19 in Martha, The Pirates of Pensance, and Cavalleria Rusticana failed to make a hit; houses fair.

NEW CASTLE.—Allen's Opera House (M. Reis, manager): A Stranger in New York pleased fair business 13. George W. Monroe in Herr Majesty the Cook gave satisfaction to a medium-sized audience 14. Washburn's Minstrels to a large and pleased audience 15 My Friend from India 19; excellent performance; large audience.==Item: Norman Winters is now pianist of the Allen Orchestra since the release of Professor Simmons.

WILLIAMSPORT.—Lycoming Opera House (George H. Bubb, manager): New England Stock co. 10-15 in Master and Man, Trilby, Esmeralda, Jim the Penman, Alabama, For Cuba's Cause, and An Awful Night, to good business; excellent co. El Capitan 17; large audience; much applause. McDoodle's Flats 19; house large; specialties well received. Washburn's Minstrels 21.

MT. CARMEL.—G. A. R. Opera House (Joe Gould, manager): Professor Batal, magician, 18; crowded house; general satisfaction. My Neighbor's Wife 22 Tommy Shearer co. 31-Nov. 5.==Item: Professor M. Batal, who has for years resided at this place made his debut here 18. He has all assurances of success, as he is very clever in his work.

CONNELLSVILLE.—New Myers Opera House (R. G. Curran, manager): Wills' Comedy co 19-21 opened to a crowded house; satisfactory performance. Repertoire: In Atlantic City and Two Old Cronies. A Hired Girl 28.==Item: R G. Curran, manager of Keagy's Theatre, Greensburg, Pa., is now local manager, succeeding Charles R. Jones.

LOCK HAVEN.—Opera House (J. H. Mussina, manager): Darkest America 15; large and pleased audience. El Capitan 18; large audience; excellent performance. Faust 22. Himmelein's Ideals 31-Nov. 5.==Item: Miss McGahn, El Capitan, is ill with typhoid pneumonia at the Lock Haven Hospital.

ASHLAND.—Grand New Opera House (Frank H. Waite, manager): Franz Wilczek Concert co. 18 large audience; a rich musical treat. Katie Rooney and a very good co. in The Girl from Ireland 19, fair business; pleased audience. Charles B Hanford and a good co. presented Othello 20 to large audience.

PITTSTON.—Music Hall (C. C. King, manager): Katie Rooney in The Girl from Ireland 15; fair business. Spears Comedy co. opened for a week 17 in A Royal Slave to a packed house; good performance. Gay Girls of Greater New York 24. Joseph Murphy 27. E. E. Vance co. Nov. 3-5. Barrill-Hulbert co. 7-12.

BRADFORD.—Wagner Opera House (M W Wagner, manager): On the Suwanee River 14 pleased a fair house. Pickert's Comedians 15; fair attendance. Elmer E. Vance co in The Limited Mail 17 and Patent Applied For 18; packed houses; satisfactory performances My Friend from India 24. Andrew Mack 25. Darkest America 29.

CARBONDALE.—Grand Opera House (Daniel P Byrnes, manager): Kennedy Players 10-15 in Two Thieves, An American Hero, Pawn Ticket 210, Behind Prison Bars, The Midnight Express, A Wife's Peril, and A Brother's Crime; fair business. Andrews Opera co. 17 in Martha; good business. James-Kidder-Warde co. 21. Faust 27.

ALTOONA.—Eleventh Avenue Opera House (I C Mishler, manager): Scalchi Concert co. 15; good house. McDoodle's Flats 17; large house; co. excellent. Daniel Sully 18; fair house. Washburn's Minstrels 20. Passion Play Pictures 22. Himmelein's Ideals 24-29. Billy Madden's Athletic co. 31.

CHESTER.—Grand Opera House (Thomas Hargreaves, manager): Elroy Stock co. to large houses 10-15. Charles B. Hanford in Julius Cæsar to well pleased house 18. The Maine Avenged 19 to fair business. Peck's Bad Boy 22. Agnes Herndon co. 24-29.

SHARON.—Carver Opera House (P. F. Davis, manager): Tommy Shearer co 17-22 opened to S. R. O. in Only a Farmer's Daughter, following with Dangers of a Great City, Little Miss Military, The Coal Black Lady, A Waif of the Mine, and Black Listed. Eli Perkins 29.

ROCHESTER.—Opera House (C. A. Vanderulice and Son, managers): Wilson Theatre co. 17-22; opened to S. R. O. Repertoire: Held by the Enemy, Trilby, The Runaway Wife, and Blue Jeans. Una Clayton made a hit.

MEADVILLE.—Academy of Music (E. A. Hempstead, manager): A Stranger in New York 17; large and pleased audience. A Misfit Marriage 18; fair business; good satisfaction. Seidl Orchestra 20 Daniel Sully 21. El Capitan 24.

BELLEFONTE.—Gorman's Opera House (Will Gorman, manager): Darkest America to topheavy house 14; performance good. McDoodle's Flats 18; excellent performance; large audience. Andrews Opera co. 27.

BETHLEHEM.—Opera House (L. F. Walters, manager): Charles B Hanford in Julius Cæsar 22 Vitascope 26, 27. My Friend from India 29 Byron's Great Gotham Stock co. 31-Nov. 5.==Item: Sam Pitman co. failed to appear 17-22.

LEBANON.—Fisher Academy of Music (Markley, Appell and Neeley, lessees; F. D. Coyle, manager): Under the Red Robe 14. The Sleeping City to a topheavy house 17. Creston Clarke 21, 22. Katie Rooney 24.

POTTSVILLE.—Opera House (Markley and Appell, manager): Gayest Manhattan 14; fair house and performance. Under the Red Robe 15. The Sleeping City 19; small house; poor performance. Creston Clarke 20. Katie Rooney 22. Jessie Mae Hall 24.

PUNXSUTAWNEY.—Mahoning Street Opera House (F M Bowman, manager): Darkest America 19. McDoodle's Flats 22. Local talent 27-29.==Item: Uncle Joshua, booked for 14, 15, failed to appear.

FRANKLIN.—Opera House (J. P. Keene, manager): A Hired Girl to good house 18; performance fair My Friend from India 21; good house. El Capitan 28.

SHAMOKIN.—G. A. R. Opera House (J. F. Osler, manager): Creston Clarke in The Last of His Race 19; large audience. Katie Rooney in The Girl from Ireland 21. Under Sealed Orders 24.

WEST CHESTER.—Assembly Building (Davis Beaumont, manager): Charles B. Hanford in The Merchant of Venice 17; good business; audience pleased. Peck's Bad Boy 21.

MOUNT PLEASANT.—Grand Opera House (J. B. Coldsmith, manager): Washburn's Minstrels pleased a crowded house 13. Wills Comedy co. in In Atlantic City and Two Old Cronies 24, 25.

GIRARDVILLE.—Palace Theatre (J. B. Hoellman, manager): The Real Widow Brown 15; performance good; audience pleased. My Neighbor's Wife co. 21. Jessie Mae Hall 25.

WARREN.—Library Theatre (F. R. Scott, manager): A Stranger in New York 18 pleased a good audience. El Capitan 20 Walczek Concert co. 21 Brosnahan-Jackson Comedy co. 24-29.

COLUMBIA.—Opera House (James A. Crowthers, manager): Burrill Comedy co. opened for a week 17 with Infatuation to a big house; general satisfaction.

TYRONE.—Academy of Music (Blanchard and Hoopes, managers): Daniel Sully in Uncle Bob 17; crowded house; well pleased.==Item: After the performance the co. was entertained by the Elks.

MAUCH CHUNK.—Opera House (Robert Heberling, manager): My Neighbor's Wife failed to attract a large house 13; performance unsatisfactory. Andrews Opera co. 20.

EAST STROUDSBURG.—Academy of Music (J. H. Shotwell, manager): My Neighbor's Wife 15, house and co. fair. Lost in New York 20. Webster Stock co. 31-Nov. 5.

WELLSBORO.—Bacher Auditorium (Dartt and Dartt, managers): Washburn's Minstrels 22. Rogers-Grilley recital Oct. 1. Franz Wilczek Concert co., 2. Afro-American Minstrels Nov. 4.

FREELAND.—Grand Opera House (George McLaughlin, manager): Oliver Labadie co 17-22 in Cuban Justice, Nobody's Child, and Ingomar; fair business.

SHEFFIELD.—I. O. O. F. Theatre (W. G. LeRoy, manager): Deming's Minstrels 24 failed to materialize. Wargraph 25, 29.

POTTSTOWN.—Grand Opera House (Grant M Koons, manager): The Maine Avenged drew a good house 17; excellent co.

MCKEESPORT.—White's Opera House (F. D. Hunter, manager): A Spring Chicken 21. A Hired Girl 22.

ERIE.—Park Opera House (M. Reis, manager): A Bachelor's Honeymoon 17; fair attendance. Andrew Mack 24. Darkest America 28. U. T. C. 29.

LEWISTOWN.—Temple Opera House (W. C Dwyer, manager): My Neighbor's Wife 24. A Hired Girl 29

RHODE ISLAND.

NEWPORT.—Opera House (T. F. Martin, manager): The Donovans in Dewey's Reception drew a fair audience 13; audience pleased. Shore Acres to large business 18 The popularity of this play is a tribute to the author, as well as to the excellent co. which presents it. Brooke's Band entertained a fair audience 19. Frankie Carpenter co. 24-29.

PAWTUCKET.—Opera House (John Drewson, manager): Garry Owen 12-15; good business; average performance. Isham's Octoroons 17-19; crowded houses; specialties excellent.==Auditorium (John Meiklejohn, manager): Brooke's Marine Band 19 to large and appreciative audience. Sibyl Sammis and Bohumir Kryl were very favorably received.

WOONSOCKET.—Opera House (R. A. Harrington, manager): A New England Home 17; small house Shore Acres 19; good house. Bennet-Moulton co. 24-29.==Music Hall (John Drewson, manager): A Hired Girl 13-15; small houses. Mr. Drewson decided to close the house 15 and surrendered his lease.

RIVERPOINT.—Thornton's Opera House (J H Thornton, manager): Daniel A. Kelly co. in After Seven Years, The Shadow Detective, and Outcasts of a Great City 27-29

WESTERLY.—Bliven's Opera House (C. B Bliven, manager): Pierce's Spanish-American War show did a light business and was a poor entertainment 17, 18.

SOUTH CAROLINA.

CHARLESTON.—Academy of Music Charles W. Keogh, manager): Cleveland and Wilson's Minstrels 14; full house; good performance. Remember the Maine 15 to good business. A Parlor Match 22. Knobs o' Tennessee 24.

COLUMBIA.—Opera House (Frank J. Moses, manager): Cleveland and Wilson's Minstrels 13; good performance; large audience.

SPARTANBURG.—Opera House (Max Greenwald, manager): London Gaiety Girls 20. Nat Reiss co. 31-Nov. 5.

SOUTH DAKOTA.

WATERTOWN.—New Grand Opera House (B. F Crowl, acting manager): A Night at the Circus 15; good performance; full house. Noble's Theatre co. 17-22.

TENNESSEE.

NASHVILLE.—The Vendome (Staub and Sheetz, managers): A Parlor Match 15 drew well filled houses. Mark Sullivan and Tom Browne were especially pleasing. Willie Collier in The Man from Mexico 20, 21.==Grand Opera House (Wash Blackburn, manager): The Holden Comedy co. 17-22 opened to a large house, presenting Dangers of a Great City.==New Masonic Theatre (Staub and Sheetz, managers): The Strange Adventures of Miss Brown 13-15 to light houses. Baldwin-Melville co 17-22 opened week with Bulls and Bears to good business.

MEMPHIS.—Lyceum Theatre (Thomas J. Boyle, manager): The local quarantine having been sufficiently relaxed, the house opened for the season 17 with the Hopkins Stock co. in Queens. The players included Jessalise Rodgers, Ploy Crowell, Millie Willard, Revel Germain, Frederick Bock, Ed Dudley, and others. Specialties were by Corinne, De Haven and Mai, and the biograph.==Grand Opera House (P S Douglass, manager): Dark.

KNOXVILLE.—Staub's Theatre (Fritz Staub, manager): The Strange Adventures of Miss Brown pleased a fair-sized audience 12; co. deserved better patronage. A Parlor Match was enjoyed by a good house 15. Natt Reiss co. began a week's engagement 17, presenting On Furlough; attendance only fair on account of inclement weather. Charles Coghlan 24.

CHATTANOOGA.—New Opera House (Paul R. Albert, manager): A Parlor Match 14 to big house; fine performance. The Strange Adventures of Miss Brown 17; good house; excellent performance. The Man from Mexico 22. Charles Coghlan 25. James-Kidder-Warde co. 29.

JACKSON.—Pythian Opera House (Woerner and Tuchfeld, managers): Hoyt's Comedy co. 10-15; fair business. Kelly and Mason in Who Is Who 18.==Item: The heavy frost has been a business maker through the fever infected parts south of here, and good business is looked for by the theatrical people.

COLUMBIA.—Grand Opera House (J. Y. Holm, manager): London Gaiety Girls 29. Wright's Comedy co. Nov. 1. Fields and Banson's Minstrels 15.

TEXAS.

WACO.—The Grand (Jake Schwarz, manager): Phil W. Peters Comedy co 10-15 to big business in My Boys, Miserable Marriage, Dr. Cupid, A Knotty Affair, Miss Harum Scarum, and A Soap Bubble; best of satisfaction Down in Dixie 17. Tennessee's Pardner 18. The Real Widow Brown 20. A Boy Wanted 22.==Item: Stanselle Specialty Sensation, booked here for Nov. 3-5, was canceled by Manager Jake Schwarz. W. V. Lyons.

DALLAS.—Opera House (George Arny, manager): Stanselle's Specialty co. 10, 11; performances ragged; individual work fair. A Boy Wanted 12, 13; good business; co. average. Tennessee's Pardner 14, 15; filled houses. Estha Williams as Nettie Rice deserves special mention. Frederic Bryton in Forgiven, The Ticket of Leave Man, and The Streets of New York 17-19.==Items: Stanselle's specialty co. disbanded here on 12. Cause, yellow fever and cancellation of dates.—The Texas State Fair closed 18 after two weeks of record attendance.—Manager Anzy's bookings are in a confused state, as quarantine is still on and there is no certainty of filling dates.

TEMPLE.—Exchange Hotel Opera House (James Rudd, owner and manager): James Rudd has let the contract for this new theatre, the building to be completed not later than Dec. 1. It is to be a ground floor house with a seating capacity of above seven hundred The stage will be 26 x 50 feet, with curtain opening of 26 x 21, and six large, well ventilated and heated dressing rooms. The house will be seated with latest style chairs, and will have new and improved scenery of the latest patterns and by the best artists.

SHERMAN.—Cox's Opera House (Ellsworth and Brents, managers): Down in Dixie 10 to light business. Pickaninny Band and Orchestra pleased; attraction as a whole poor. The Real Widow Brown 13 drew a small crowd; co. fair and C Barrington's specialties commendable. Peters Comedy co. 24 29. A Boy Wanted Nov. 3. What Happened to Jones 4. James-Kidder-Warde 5.==Item: Stanselle Specialty Sensation, billed to appear 14, 15, canceled after a disastrous experience in Dallas.

PORT WORTH.—Greenwall's Opera House (Phil Greenwall, manager): Stanselle's Specialty co., booked and billed for 12, 13, failed to appear. Down in Dixie 14; full house The Pickaninny Band, Charles Webster, and Mrs. Milt G. Barlow are worthy of mention The Real Widow Brown 15; good house; general satisfaction.

DENISON.—Opera House (M. L. Eppstein, manager): Down in Dixie 11; topheavy house. The Real Widow Brown 12; fair business; performance good; specialties above average. Max Berol's Mystifiers 13, 14 pleased small attendance. Schubert Symphony Club 21.

HOUSTON.—Sweeney and Coomes' Opera House (Henry Greenwall, lessee; E. Bergman, manager): Gran's Opera co 10-14, presenting said Pasha, The Mikado, Fra Diavolo, Falka, The Brigands, The Bohemian Girl, and Olivette; performances satisfactory; business excellent. A Boy Wanted 11.

AUSTIN.—Hancock Opera House (George Walker, manager): Harkins and Barbour's U. T. C. 13 to fair business. A Boy Wanted 14; large and appreciative audience. Tennessee's Pardner 20. The White Slave 22. 1492 28.

EL PASO.—Myar's Opera House (Rigsby and Walker, lessees): Season will open 22 with Harry Corson Clarke in What Happened to Jones.==Item: The Opera House has been fitted with first-class new scenery.

SAN ANTONIO.—Grand Opera House (Sidney Weiss, manager): U. T. C. 12; light house. A Boy Wanted 15, 16; satisfactory performances; very fair business. Jules Grau Opera co. opened for a week 17 to good business.

BOWIE.—Grand Opera House (J. S. Burgess, manager): Schubert Symphony Club to crowded house 17; performance good. A Bunch of Keys Nov. 14

CORSICANA.—Merchants' Opera House (L. C. Revare, manager): Down in Dixie 15; fair audience; performance well received. The Real Widow Brown 18. A Boy Wanted 24.

BRENHAM.—Grand Opera House (Alexander Simon, manager): U. T. C. 14; small house. A Boy Wanted 17. Down in Dixie 18. Tennessee's Pardner 21. At Gay Coney Island 28.

BONHAM.—Opera House (N. N. Nunn, manager): Season opened 11 with The Real Widow Brown; crowded house; performance excellent. Berroe's Mystifyers 15-17.

GREENVILLE.—King Opera House (F. J. Norsworthy, manager): Down in Dixie 10; good business; play did not please.

NAVASOTA.—Columbia Opera House (Morris Gubert, manager): A Boy Wanted 18. Al. G Field's Minstrels 25.

PALESTINE.—Temple Opera House (Dilly and Swift, managers): Season will open 18 with U. T. C. The White Slave 21. A Boy Wanted 25.

MARSHALL.—Opera House (Wolz and Dahmer, managers): The White Slave 20.

UTAH.

PARK CITY.—Dewey Theatre (F. J. McLaughlin, manager): Building progressing rapidly. Dimensions of stage, 25 x 45 x 32 feet to rigging loft. Proscenium opening, 18 x 29½ feet. Auditorium will seat 900. Five comfortable dressing-rooms. Stage will be fully equipped and whole building will be lighted by electricity.

SALT LAKE CITY.—Theatre (George D Pyper, manager): Salt Lake Opera co presented The Queen's Lace Handkerchief 10, 11; packed houses.==New Grand Theatre (M. E Mulver, manager): Clara Thropp in Where's Matilda 10-15; fair business.

VERMONT.

BURLINGTON.—Howard Opera House (K. B. Walker, manager): Stetson's U. T. C. 15; bad weather; fair business Daniel R. Ryan Comedy co. 17-22 Repertoire: Wife for Wife, Jim the Penman, After Twenty Years, Ingomar, The Lost Paradise, The Circus Girl, and In Front of Santiago. Co. strong; crowded houses. The Girl from Paris 27. Gorman's Minstrels 29.

BELLOWS FALLS.—Opera House: Dark 13-19. The Sunshine of Paradise Alley 25.

VIRGINIA.

DANVILLE.—Academy of Music (John B. Wood, manager): London Gaiety Girls in A Summer Outing 10; business good; performance fair.

STAUNTON.—Opera House (Barkman and Shultz, managers): Katie Rooney Nov. 7. A Bachelor's Honeymoon 17.

NORFOLK.—Academy of Music (Thos. G Leath, lessee): The Loss, hypnotists, 17-22; large business; performance good. James-Kidder-Warde co 24.

LYNCHBURG.—Opera House (F. M. Dawson, manager): The Loss 24-29.

PETERSBURG.—Academy of Music (William E. French, manager): A Hired Girl Nov. 2

ROANOKE.—Academy of Music (C. W. Beckner, manager): Faust Nov. 14.

WASHINGTON.

SEATTLE.—Theatre (J. P. Howe, lessee and manager): Mathews and Bulger started our season most auspiciously 10, 11 in their clever comedy By the Sad Sea Waves. They attracted S. R. O. houses. The Henderson co presented 12-15 A Scrap of Paper, The Ironmaster, Young Mrs. Winthrop, and The Three Hats. This co contains several Seattle favorites. Adelaide Fitzallen, the leading woman, was favorably known here through her connection with the old Cordray Stock co. Guy Bates Post, who has made a creditable showing during his dramatic career, is strictly a Seattle production, and Harry Adams is well known here.==Third Avenue Theatre (W. M. Russell, manager): Under the Dome drew splendid patronage 9-15; good performances. Murray and Mack in Finnegan's Ball 16-29.==Items: Allan A. Hampton, of The Heart of Chicago co., who is at the Seattle General Hospital, is improving and receiving the best care and attention from the local lodge of Elks.—Little Paloma Schramm, the wonderful child pianiste, gave a recital 14 to large musical audience, opening the large new Sherman-Clay Concert Hall.—The Seattle Exposition will open 17.

SPOKANE.—Auditorium (Harry C. Hayward, manager): R. E. French Theatre co. in Hands Across the Sea and A Fair Rebel 10, 11; good business; plays well presented. Murray and Mack in Finnegan's Ball 12, 13; fair business. South Before the War 15; large attendance; entertainment pleasing.==Item: Local Lodge No. 228, B. P. O. E., gave an evening parade and entertainment in the Fruit Fair building 12, the occasion being Elks' Day at the fair.

TACOMA.—Theatre (L. A. Wing, resident manager): The Henderson co. in The Ironmaster 10; good house; co. fair. Mathews and Bulger in By the Sad Sea Waves 12; overflowing house; co good; music approved; encores numerous.==Lyceum Theatre (G. Harry Graham, manager): Dark.

WALLA WALLA.—Paine Opera House (J. G. Paine, manager): The Heart of Chicago 17.

WEST VIRGINIA.

WHEELING.—Opera House (F. Riester, manager): Scalchi Concert co 13; very light business The Dawn of Freedom 15; business poor.==Grand Opera House (Charles A. Feinler, manager): Wilson Theatre co. 10-15 packed the house. Plays: Her Nephew from Boston, The Two Orphans, The Middleman, The White Slave, The Galley Slave, and Kidnapped. On the Suwanee River 17-19; very good business. Little Irene Myers co. 24-29. Darkest Russia 31-Nov. 2.

CHARLESTON.—Burlew Opera House (N. S. Burlew, manager): Schubert Glee Club 13; good business. Cameron co. 14; fair business; rich artistic treat. A Turkish Bath 19. A Daughter of Cuba 21. Why Smith Left Home 24. Georgia Minstrels Nov. 2.==Item: John Mason, of this city, who has been spending the Summer with his family, left last week to join the Grand Opera House Stock co. at Columbus, O.

CLARKSBURG.—Trader's Grand Opera House (L. S. Hornor, manager): A Daughter of Cuba 14; good performance; large audience. Gettysburg 25. Andrews Opera co. Nov. 2.

DAVIS.—People's Opera House (H. N. Walters, manager): Jolliffe's Bright Lights co. 17-22; good houses; pleased audiences.

WISCONSIN.

RACINE.—Belle City Opera House (C. J. Felker, manager): Charles A. Gardner Troubadours 13; only fair business owing to inclement weather; specialties appreciated. Yon Yonson 16 canceled. Puddinhead Wilson 19. Salisbury Stock co. 23-Nov. 4. Daniel Sully 30.

ASHLAND.—Grand Opera House (John Mels, manager): The Commodore 12; good house; performance very good. A True Kentuckian 10 canceled. U. T. C. 20 The Dazzler 21. Alone in Greater New York 31. John Dillon Nov. 1. Dan Sully 3.

STEVENS POINT.—New Grand Opera House (W. L. Bronson, manager): William Owen co. (return date) 14 presenting The Lady of Lyons to large business, giving satisfaction. Pudd'nhead Wilson 22.

RHINELANDER.—Grand Opera House (E. E Stoltzman, manager): A True Kentuckian 8 failed to materialize owing to financial difficulties at Wausau. E. E Hicks, orator, 18.

EAU CLAIRE.—Grand Opera House (O. F. Burningame, manager): Yon Yonson 13; good house. The Commodore 14 to splendid business. William Owen co. 24-26.

KENOSHA.—Rhode Opera House (Joe Rhode, manager): Sharp and Flatt in The Late Mr. Early 14; good business; performance excellent. The Commodore 23.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): Yon Yonson 14; crowded house; good satisfaction. Pudd'nhead Wilson 20 Salisbury Stock co 29.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): Charles A. Gardner's Troubadours 14 to fair house. Flora De Voss opened for a week 17 in Our Mascot to a big house.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Roland Reed 18. Daniel Sully 29. Julia Marlowe Nov. 1.

PORTAGE.—Opera House (A. H. Carnegie, manager): John Dillon 13 to good business. Daniel Sully Nov. 3

GREEN BAY.—Turner's Opera House: Boston Ladies' Orchestra 17; largest house of season; excellent performance. Pudd'nhead Wilson 21.

JANESVILLE.—Myers' Grand Opera House (Peter L. Myers, manager): A Pair of Jacks 18. Salisbury Stock co 28. Scott's Minstrels Nov. 3.

FOND DU LAC.—Crescent Opera House (William H. Stoddard, manager): The Commodore 15; good business; fair production. A Pair of Jacks 20.

SHEBOYGAN.—Opera House (J. M. Kohler, manager): Wilbur Opera co. 24-29.

WYOMING.

LARAMIE.—Opera House (H. E Roote, manager): Harry Martell's Merry Makers 10-12 in The Colonel, Wild Oats, and The Other Girl; excellent co.; only fair business on account of opposition. Magnascope 24, 25.==Mannerchor Hall (William Marquardt, manager): Frank Roudick Dramatic co 11-15 in Strangers, Forgiven, Vendetta, Don Cæsar, and The Brand of Cain; good co; small business. Clara Thropp 24.

CANADA.

TORONTO.—Grand Opera House (O B Sheppard, manager): Julia Arthur scored a success in A Lady of Quality 13-15 The play is magnificently staged and was excellently acted. Haverly's Minstrels 24, 25.==Princess Theatre (O B. Sheppard, manager): Turned Up, by the Cummings Stock co. 19-22, meeting with approval, large crowds attending each performance. Jim the Penman 24-29.==Toronto Opera House (Ambrose J Small, manager): Lewis Morrison in Faust 22. The Nancy Hanks 24-29.==Massey Music Hall (J. E. Suckling, manager): Three thousand people braved the storm 18 to hear the Seidl Orchestra, under the direction of Herr Schmitt. The programme was a popular one and the numbers were repeatedly encored. Miss Sara Andrews rendered a number of solos delightfully. Jessie Alexander 21 Trebelli, Campanari and Nevoni Nov 1.==Auditorium Theatre: The Darktown Swells have been retained another week, and in conjunction with Baby Riel and Johnson and Cassell are playing to large crowds 17-22.==Items: During the performance of Trilby at the Princess Theatre 12 Florence Stone fell heavily to the floor. The curtain was instantly lowered, and it was stated by the management that she was suffering from the hypnotic spell cast upon her by Svengali (Ralph Stewart)! Miss Stone was enabled to resume after a short time.—It is reported that a syndicate, represented by A. C Deltwyn, has completed negotiations for the purchase of the Auditorium. The new proprietors will take possession as soon as present lessee vacates.

MONTREAL.—Academy of Music (J. B. Sparrow, manager): The Girl from Paris 17-22 opened to very good business. Alexander Clark, J. C. Marlowe, Sydney De Grey, and Delia Stacey all gave very good performances, though the best work was done by Harry Hermsen and Olive Wallace as Ruth Jack and the Beanstalk 24-29.==Queen's Theatre (J. B. Sparrow, manager): The Nancy Hanks 17-22 opened to good business; audience pleased. Natural Gas 24-29.==Theatre Francais (W R. Phillips, manager): The stock co. presented For Fair Virginia to good business 17-22. The play is a good one and the co surpassed itself Hallett Thompson did the best work he has done since joining the co., and Thomas J. McGrane ran him a close second. Nellie Callahan gave a particularly sweet and pretty performance as Nell Esmond. Ramza and Arno headed the vaudeville bill. Davy Crockett 24-29.

WINNIPEG.—Theatre (C. P. Walker, manager): Fabio Romani 14, 15: large audience first night; performance disappointing. A Romance of Coon Hollow 21, 22. The Dazzler 27, 28. The Queen of the Nile (local) Nov. 3-5.==Grand Opera House (W. H. Seach, manager): Harold Nelson Stock co. in Romeo and Juliet 10-15 drew well-pleased and large audiences. Miss Crozier, for so young an actress, made a charming Juliet. Mr. Nelson deepened the favorable impression already made. McEwen, hypnotist, 17-22. Harold Nelson co 24—indefinite.==Item: The Winnipeg Operatic Society will present Solomon's opera, Polly, in December.

ST. JOHN.—Opera House (A. O. Skinner, manager): A Trip to Coontown 11-15 to big business; splendid performances. Yale's Devil's Auction opened for four nights 17 to a big house; performance grand, ballet and scenery being special features.==Mechanics' Institute (C. A Everitt, manager): Gwilym Miles, assisted by local talent, in concerts 13, 14 to big business. Mr. Miles is the possessor of one of the finest baritone voices heard here in years.

HAMILTON.—Grand Opera House (F. W. Stair, manager): The Girl from Paris 14; good business; fair performance. Side Tracked 15; fair performance; packed houses Joe Ott in Looking for Trouble 17; good performances; fair business, deserving a better patronage. John L. Sullivan co. 19; topheavy house; the specialties good. Haverly's Minstrels 26.

LONDON.—Grand Opera House (A E. Roote, manager): The Girl from Paris 13; good performance; light business, owing to rain. What Happened to Jones 15; large and pleased audiences. Joe Ott in Looking for Trouble 18; fair performance; average business. John L. Sullivan co. 22. Haverly's Minstrels 25.

QUEBEC.—Academy of Music (Charles Palmer, manager): Palmer-Corrie Opera co. 10-13. The Nancy Hanks 14, 15 A Trip to Coontown 20-22.==Item: There is some talk of having a co. at the Gaiety to sing French opera. It will be under the able management of Louis Verande, the popular manager of the Casino last season.

ST. CATHARINES.—Grand Opera House (Charles H. Wilson, manager): McSorley's Twins 13; large and fairly pleased audience. A Bachelor's Honeymoon 13; delighted audience. Side Tracked drew a topheavy house 18. Joe Ott in Looking for Trouble (return engagement) 21. Hollis Stock co. 24-29.

VANCOUVER.—Opera House (Robert Jamieson, manager): Gorton's Minstrels 10; good performance and house. The Air Ship 12; poor performance; fair business. Mr and Mrs. Durward Lely 15. Held by the Enemy 19. Grimes' Cellar Door 27.==City Music Hall (Clara Mathes, manager): Vancouver Stock co. to good houses 10-15

ST. THOMAS.—New Duncombe Opera House (T. H. Duncombe, manager): Under the Dome 10; fair house. A Female Drummer 11; large and pleased audience. Side Tracked 12; business fair. What Happened to Jones 14; good house and co.

OTTAWA.—Russell Theatre (F. W. A. Downe, manager): Black Patti's Troubadours gave excellent performances to crowded houses 12-15. Bobby Gaylor in McSorley's Twins 20-22. The Girl from Paris

24, 25.—GRAND OPERA HOUSE (Joseph Frank, manager): Dan McCarthy in The Rambler from Clare and The Pride of Mayo 17-19. Eddie Girard in Natural Gas 20-22.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Herald Square Opera co., billed for 13-15, closed season at Peterborough 11. Davis' Troubadours, billed to play here 17, failed to appear. Side Tracked 20. The Egyptian of Pompeii 22. McSorley's Twins Nov. 3.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): Side Tracked 10; good business. Under the Dome 11 pleased a large audience; scenic effects good. What Happened to Jones 18. Marks Brothers 24-29.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Avon Saxon, assisted by local talent, 14, in song recital, gave satisfaction to good business.

VICTORIA.—THEATRE (Robert Jamieson, manager): The Air Ship 10; poor performance and good house. Mr. and Mrs. Durward Lely 12; splendid entertainment; fair house.

BERLIN.—GRAND OPERA HOUSE (George O. Philip, manager): Hollis Stock co. 13-19 in Forget Me Not, Camille, Her Play, and Caprice. John L. Sullivan co. 21.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): Joe Ott in Looking for Trouble to good business 19; excellent performance. Lewis Comedy co., booked for 24-29, canceled; co. disbanded.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): Lewis Morrison in Faust 13. Town Topics 19; big house; laughable performance; specialties first-class. McSorley's Twins 25.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Side Tracked 19. English Troubadours 21-26.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): What Happened to Jones 27.

ARENA.

HUNTINGTON, W. VA.—Buffalo Bill's Wild West 14; large crowds; good performances.

CHARLESTON, W. VA.—Buffalo Bill's Wild West gave two performances 15 to capacity of inclosure. It was estimated that 8,000 people witnessed the afternoon exhibition. This being the last day of the season, a fine farewell dinner, complimentary to his attaches, was given by Colonel Cody and was enjoyed by the participants hugely. At the close of the evening's performance the trains with horses and paraphernalia were sent to Bridgeport, Conn., to winter at Barnum's headquarters, and the Indians were sent to the Pine Ridge Agency, South Dakota.

SHERMAN, TEXAS.—Norris Brothers' Dog and Pony Show gave four performances 12. 13 of the usual merit. This aggregation will shortly close its season and go into Winter quarters at San Antonio.

ATHENS, GA.—Cooper and Co.'s Circus 25. W. H. Harris' Nickel Plate Shows 27. Adam Forepaugh and Sells Brothers' Circus Nov. 8.

JUNCTION CITY, KAN.—John Robinson's Circus gave two good performances here 7; attendance small on account of rain.

CUMBERLAND, MD.—Walter L. Main's Circus gave two good performances to 12,000 people 17.

GREENVILLE, TEXAS.—Professor Gentry's Dog and Pony Show 14 to large and pleased audiences.

DENISON, TEXAS.—Norris Brothers' Dog and Pony Show 10, 11; crowded tents; first-class show.

FRANKFORT, KY.—Buffalo Bill's Wild West Show 11. Notwithstanding rainy weather 12,000 people attended in the afternoon and 7,000 at night.

FORT SMITH, ARK.—Ringling Brothers' Circus 15 to the capacity of tents.

COLUMBIA, TENN.—Forepaugh and Sells Brothers' Circus 20; crowded tents; menagerie and performance excellent.

CORRESPONDENCE.

[Received too late for classification.]

CONNECTICUT.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Minnie Lester co. 17-19 in Silver Ledge, The Naval Volunteer, and Ragged Jack the Bootblack; fair houses; performances excellent. A Turkish Bath 20 to a fair house. It is a fine farce-comedy. The performance was the opening one of the season for the organization, and made a decided hit. The specialties were up to the standard. Marie Heath in the soubrette role quite won the audience. Others deserving of mention are Richard Gorman, James Taggart, Jerome Cee, George B. Alexander, Jess's Cole, and Maud De Leon.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Dave Marion's Extravaganza co. 17; good audience; performance poor. Robert B. Mantell 26.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): 1492 13 to fair but pleased audience. Remember the Maine 20. Cleveland and Wilson's Minstrels 25.

ILLINOIS.

McLEANSBORO.—GRAND OPERA HOUSE (R. B. Stello, manager): Clark and Jeffries' U. T. C., booked for 25, canceled by Manager Stello. Guy's Novelty Entertainers 24-29.

INDIANA.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Darkest Russia 20; fair house; performance excellent. Uncle Josh Spruceby 28. Schumann Concert co. 28. Senter Payton co 31-Nov 5.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Retfrow's Pathfinders 10-15 in The Lightning Express, The Devil's Mine, The Middleman, Below Zero, Old Glory, and St. Valentine's Day. My Friend from India 17; fine house; good performance.

IOWA.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): William Hawley Smith, lecturer, 24.

BIG RECEIPTS.

To the skeptical who have doubted the business of the Primrose and Dockstader Great American Minstrels the statement of the manager for the season since their opening in August up to the closing of their week at Kansas City last Saturday night should be sufficient proof of their success. The Primrose and Dockstader Minstrels, it is asserted, have played to over 50,000 people. During their short tour through Nebraska, while at Nebraska City the late Secretary of Agriculture Morton attended their performance and pronounced it the best ever presented in minstrelsy. The late Cabinet officer of President Cleveland's Cabinet entertained Primrose and Dockstader handsomely during their stay in his city. Primrose and Dockstader since their opening are said to have played to the largest receipts ever taken by a minstrel organization in the history of that style of stage entertainment in this country—over $76,000 up to last Saturday night.

THE RUSSELL BROTHERS SCORE.

Those inimitable comedians, the Russell Brothers, who have temporarily forsaken the vaudeville stage, have scored signally in their bright farce and musical skit, Maids to Order, which has been instilled with new life by Frank Dumont. Mr. Dumont rewrote and reconstructed the piece, which now moves along with vim and dash. Managers Whitaker and Crossley are very much flattered at the success of their attraction, the press having been most liberal in their praises of stars and company.

THE GIRL FROM IRELAND.

Katie Rooney and her company opened the season most auspiciously, playing to great business. The musical farce, written especially for Miss Rooney, by Harry B. Marshall, has proven a decided novelty, full of vim and bright music. The production is under the stage direction of Graham Henderson. The tour is managed by A. C. Dorner, the energetic hustler.

VAUDEVILLE PERFORMERS' DATES.

Almonino, Laura—Avenue Theatre, Pittsburg, 17-29.
Abbaco Bros.—Keith's, Boston, 24-29.
Austin, Geo. E.—Keith's, Boston, 24-29.
Ani, Mlle.—Auditorium, Balto., 24-29.
Avolo Brothers—K. and B.'s—indefinite.
Avolos, The Three—Alhambra, Milwaukee, 24-29.
Adams, Geo. H.—Columbia, St. Louis, 24-29.
Alton and De Voe—Keith's, Boston, 24-29.
Burkhart, Lillian—H. and B.'s, Brooklyn, 24-29.
Behrwell Trio—Keith's, Phila., 24-29.
Bloom, Law—Keith's, Phila., 24-29.
Branigans, The—Moore's, Detroit, 24-29.
Bingham, Kitty—Keith's, Phila., 24-29.
Burto—Gaiety, N. Y., 24-29.
Boyle, E. J.—Keith's, Phila., 24-29.
Bryant and Saville—Wonderland, Wilmington, Del., 24-29.
Beagg, Harry and Co.—Pastor's, N. Y., 24-29.
Baldwin and Daly—Fountain Sq., Cin., O., 24-29.
Bonnell, Joe—Harlem Music Hall, city, 24-29.
Brownings, The—Pastor's, N. Y., 24-29.
Bonehill, Bessie—Proctor's, N. Y., 24-29.
Brooks and Brooks—Bijou, Wash'n, 24-29.
Barton and Ashley—Howard, Boston, 24-29.
Blockson and Burns—Fountain Sq., Cin., O., 24-29.
Bennette—Fountain Sq., Cin., O., 24-29.
Brannon and Collins—Fountain Sq., Cin., O., 24-29.
Cooper, Jane—Keith's, Phila., 24-29.
Cyr and Hill—Keith's, Prov., R. I., 24-29.
Colby and Way—Europe, 31—indefinite.
Cook and Clinton—Avenue, Pittsburg, 24-29.
Cohans, Four—Alhambra, Milwaukee, 31-Nov. 5
Coote and Kingsley—Keith's, N. Y., 24-29, H. and B.'s, Brooklyn, 31-Nov. 5.
Cashman, Hy. C.—Keith's, N. Y., 24-29, H. and B.'s, Brooklyn, 31-Nov. 5
Cadieux—Palace, N. Y., 24-29.
Camp, John E.—Keith's, N. Y., 17-29.
Cunningham and Grant—Detroit, 23-29.
Caron and Herbert—Palace, N. Y., 24-29.
Cronin, Tim—Palace, N. Y., 24-29.
Cochran, Gertie—Palace, N. Y., 24-29.
Cook, W. J.—Bijou, Wash'n, 24-29
Consolidated Three—Keith's, Phila., 24-29.
Cope Sisters—Howard, Boston, 24-29.
Coulson Sisters—Nelson, Springfield, Mass., 24-29.
Courtney, Maud—Gt. Northern, Chicago, 24-29.
Carter, Billy—Olympic, Chicago, 24-29.
Columbian Four—Olympic, Chicago, 24-29.
Dixon, Bowers and Dixon—Keith's, Phila., 24-29.
Dillons, The—Grand, Boston, 24-29.
Davis, Belle—Hopkins', Chicago, 17-27.
Dandy, Jess—Gt. Northern, Chicago, 31-Nov. 5.
Diana—Columbia, St. Louis, 31-Nov 5
Delsere, Blanche—K. and B.'s—indefinite.
Dreams, Lydia—Poli's, New Haven, 24-29.
De Ruiz and Granville—Wonderland, Wilmington, 24-29.
Deaves and Gamble—Harlem Music Hall, city, 24-29.
Duncan, A. O.—Keith's, N. Y., 24-29.
Doherty, Professor—Keith's, N. Y., 24-29.
De Marco, Felix—Proctor's, N. Y., 24-29.
Donner's, The—Keith's, Phila., 24-29
Drawee—Keith's, Boston, 24-29.
Dupree, Minnie—Keith's, Prov., R. I., 24-29.
Dixie—Howard, Boston, 24-29.
De Villiers—Columbia, St. Louis, 24-29.
Downes, T. Nelson—Hopkins', New Orleans, 24-29; Lyceum, Memphis, 31-Nov. 5.
Delaur and Debrimont—Fountain Sq., Cin., O., 24-29.
Drew, Sidney—Gt. Northern, Chicago, 24-29.
Dixey, H. E.—Olympic, Chicago, 24-29.
Eldridge, Press—Grand, New Haven, 24-29, Shea's, Buffalo, 31-Nov. 5
Evans, Geo.—Wonderland, Detroit, 24-29.
Earl and Wilson—Proctor's, N. Y., 24-29.
Evans, The—Keith's, Phila., 24-29.
Ellis, Mr. and Mrs. Chas. T.—Keith's, Boston, 24-29.
Echert and Berg—G. O. H., St. Louis, 24-29.
Ford and Francis—Gt. Northern, Chicago, 24-29.
Frencelli and Lewis—Wonderland, Detroit, 24-29, Rochester 31-Nov. 5, Palace, N. Y., 7 12.
Fox, Will H.—Europe—indefinite.
Favor and Sinclair—St. Louis, Mo., 29-29, Chicago Nov. 6-13.
Fleurette—Gt. Northern, Chicago, 24-29.
Falls and Semon—Avenue, Pittsburg, 24-29.
Fischer, Robt and Co.—Palace, N. Y., 24-29.
Foy and Clark—Proctor's, N. Y., 24-29.
Farnan, Mat—Proctor's, N. Y., 24-29.
Forrester and Floyd—Bijou, Wash'n, 24-29.
Ford, Marcus C.—Keith's, Phila., 24-29.
Farrel and Taylor—Keith's, Phila., 24-29.
Fords, The—Keith's, Boston, 24-29
Fredericks Bros. and Tenny—Keith's, Prov., R. I., 24-29.
Farron, T. J.—Toronto, Canada, 24-29.
Gassman, Josephine—Proctor's, N. Y., 24-29.
Gloss Brothers—Keith's, Prov., R. I., 24-29
Granat, L. M.—Orpheum, San Francisco, 9-30.
Gladstone, Lotta—Cook O. H., Rochester, 24-29.
Golden, Geo Fuller—Keith's, Prov., R. I., 24-29.
Gigners and Bover—Keith's, Prov., R. I., 24-29.
Gaylor and Graff—Keith's, Prov., R. I., 24-29.
Grapewin and Chance—H. and B.'s, Brooklyn, 24-29.
Gardner and Gilmore—Harlem Music Hall, N. Y., 24-29.
Gorman and Proctor—Pastor's, N. Y., 24-29.
Grist, Lillian—Pastor's, N. Y., 24-29
Glenroy, James Richard—Palace, N. Y., 24-29.
Graham, Geo.—Keith's, Phila., 24-29.
Gleesons, The—Keith's, Phila., 24-29.
Gypsy Quintette—Keith's, Phila., 24-29.
Gallando—Keith's, Prov., R. I., 24-29.
Gallagher and Griffin—Third Avenue Theatre, City, 24-29.
Hilliard, Robert—Leland, Albany, 24-29.
Hall, Pauline—Columbia, St. Louis, 17-29.
Hawthorne Sisters—K. and B.'s, 24-Dec. 3.
Howe and Edwards—England—indefinite.
Hefron, Tom—G. O. H., Norfolk, Va., 24-29, G. O. H., Pittsburg, 31-Nov. 5.
Hall and Staley—Keith's, Boston, 24-29.
Herbert, Professor—G. O. H., New Haven, 24-29.
Harrington, C. Jack—Keith's, N. Y., 24-29.
Hale Sisters—Keith's, Boston, 24-29.
Highleys, The—Columbia, St. Louis, 24-29.
Howell, Ida—Third Avenue, City, 24-29
Hart, Annie—Fountain Sq., Cin., O., 24-29.
Holmes, Polly—Avenue, Pittsburg, 24-29
Howard and Bland—Dearborn, Chicago, 24-29.
Iler, Burke and McDonald—Bijou, Wash'n, 24-29.
Irwin, Flora—Haymarket, Chicago, 24-29.
Jananschek, Mme.—Proctor's, N. Y., 24-29.
Johnstones, Musical—Standard, St. Louis, 24-29, Adelphi, Chicago, 31-Nov. 5.
Johnson, Davenport and Lorello—Pastor's, city, 24-29.
Knoll and McNeill—Keith's, Boston, 24-29, Keith's, Prov., R. I., 31-Nov. 5.
Kilpatrick, Chas. J.—Keith's, Boston, 24-29.
King, Chas.—Keith's, Phila., 24-29.
Krause and Ross—Pastor's, N. Y., 24-29.
Kara—Proctor's, N. Y., 24-29.
Keegans, The—Avenue, Pittsburg, 24-29.
Kingsley Sisters—Olympic, Chicago, 24-29.
LeRoy and Clayton—Keith's, Boston, 24-29.
Lolly Brothers—Hopkins', Chicago, 24-29.
Lundgrens, The—Palace, N. Y., 24-29
Littlefield, C. W.—Keith's, Boston, 24-29.
Lukins, The—Haymarket, Chicago, 24-29.
Lund, Baby—Haymarket, Chicago, 24-29.
Lynch and Jewell—Poli's, New Haven, 24-29.
Lentons, The—H. and B.'s, Brooklyn, 24-29.
Linden, Joe—Harlem Music Hall, City, 24-29.
Lacy, Harry—Palace, N. Y., 24-29
Lewis and Daly—Palace, N. Y., 24-29.
Litt'efinger, Mr. and Mrs.—Wonderland, Detroit, 24-29.
Leech, Al., and Three Rosebuds—Avenue, Pittsburg, 24-29
Lawrence, A. C.—Avenue, Pittsburg, 24-29.
Leon, Sisters—Olympic, Chicago, 24-29.
Merritt and Rosella—Wonderland, Wilmington, 24-29.
Mackey, Julie—H. and B.'s, Brooklyn, 24-29.
Martin and Villers—H. and B.'s, Brooklyn, 24-29
Mazuz and Mazette—Harlem Music Hall, City, 24-29.
Marshall, Edna Bassett—Harlem Music Hall, City, 24-29.
Moran, Pauline—Harlem Music Hall, City, 24-29.
Metcalf Troupe—Keith's, N. Y., 24-29.
Mason and Forbes—Keith's, N. Y., 24-29.
Merkel, Three Sisters—K. and B.'s—indefinite.
Mariana Brothers—K. and B.'s—indefinite.
McWatters and Tyson—Keith's, N. Y., 24-29.
Morellos, The—Cook's O. H., Rochester, 24-29.
Macarte Sisters—Keith's, Prov., R. I., 24-29.
Moreland, Beatrice—Orpheum, Los Angeles, 27-Nov. 5.
Mack and Preston—Salem, Ohio, 24-29.
McAvoy and May—Grand, Boston, 24-29.
Merritt, Hal—Proctor's, N. Y., 24-29.
Meier, Dave—Proctor's, N. Y., 24-29.
Morrell and Evans—Keith's, Boston, 24-29.
Morton and Revelle—Keith's, Prov., R. I., 24-29.
Mitchell and Tess—Howard, Boston, 24-29.
Mitchell, Leon—G. O. H., St. Louis, 24-29
Marden, Adaline—Nelson, Springfield, Mass., 24-29.
Myers, Robert—Olympic, Chicago, 24-29.
Niblo, Fred—H. and B.'s, Brooklyn, 24-29.
Nestor and Bennett—Palace, N. Y., 24-29.
Nawn, The—Proctor's, N. Y., 24-29
Newton, Marguerite—Bijou, Wash'n, 24-29.
Norman, Mary—Orpheum, San Francisco, 9-29.
Nobles, Milton, and Dolly—Cook O. H., Rochester, 24-29, Proctor's, N. Y., 31-Nov 5.
Nelson and Milledge—Olympic, Chicago, 24-29.
Orbasany, Mlle.—Palace, N. Y., 24-29
O'Brien and Havel—Keith's, Prov., R. I., 24-29.
Papinta—Hopkins', New Orleans, 5-Nov. 4.
Pagliotti and Pique—Empire Theatre, London, England, September and October, Folies Bergere, Paris, November and December.
Polk and Collins—Proctor's, N. Y., 24-29.
Prescott, Dudley—Keith's, Prov., R. I., 24-29.
Pantzer Trio—Harlem Music Hall, City, 24-29.
Pisani, E.—Third Ave., City, 24-29.
Patrice—Hopkins', Chicago, 24-29.
Powers and Hyde—Dearborn, Chicago, 24-29.
Quigley Brothers—G. O. H., New Haven, 24-29.
Robbins, A. D.—H. and B.'s, Brooklyn, 24-29.
Rooneys, The—Pastor's, N. Y., 24-29
Raymond and Kurhamp—Keith's, N. Y., 24-29.
Ray, Charlotte—Palace, N. Y., 24-29.
Reeves, Al.—Howard, Boston, 24-29.
Randallas, The—Dearborn, Chicago, 24-29.
Rolfe—Keith's, Boston, 17-29
Raymond, Lizzie B.—Pastor's, N. Y., 24-29.
Riley and Hughes—Avenue Theatre, Pittsburg, 24-29.
Royce, Ray L.—Fountain Square, Cin., O., Oct. 30-Nov 5, Keith's, N. Y., 7-13.
Redding, Francesca—H. and B.'s, Brooklyn, 17-29.
Rocco, Della—Keith's, Prov., R. I., 24-29.
Ralston, Bobby—H. and B.'s, Brooklyn, 24-29.
Rutledge, Gertrude—Dearborn, Chicago, 24-29.
Review Comedy Four—Poli's, New Haven, 24-29.
Russell, Ida—Bijou, Wash'n, 24-29
Ravens, Musical—G. O. H., New Haven, 24-29.
Rombella, Mlle.—G. O. H., St. Louis, 24-29.
Sweet, Charles B.—Pastor's, N. Y., 24-29.
Solaret—Masonic Temple, Chicago, 24-29.
Stanley and Jackson—Fountain Sq., Cin., O., 24-29.
Sennetts, Five—K. and B.'s, N. Y.—indefinite.
Sidmans, The—Nelson, Springfield, Mass., 24-29.
Stanton, Hugh—Alhambra, Milwaukee, 24-29.
Sato, O. K.—Avenue, Pittsburg, 24-29.
Sadi—Gt. Northern, Chicago, 24-29.
Seymours, The—Avenue, Pittsburg, 24-29.
Seymour and La Rose—Nelson, Springfield, Mass., 24-29.
Stine and Evans—Nelson, Springfield, Mass., 24-29.
Sabel, Josephine—Palace, N. Y., 24-29.
Shaw, Alice—G. O. H., New Haven, 24-29.
Shields, Rube—G. O. H., New Haven, 24-29.
Sumner, Engel—Pastor's, N. Y., 24-29.
Sheehan and Sheehan—Pastor's, N. Y., 24-29.
Sa Vans, The—Keith's, N. Y., 24-29.
Sheehan and Kennedy—N. Y., 24-29.
Siegrist and Piano—Bijou, Wash'n, 24-29
Stoddart, J. H.—Keith's, Phila., 24-29.
Stoddart, J. H.—Keith's, Phila., 24-29.
Stinson and Merton—Keith's, Boston, 24-29.
Simms, Willard—Columbia, St. Louis, 24-29.
Seymours, The—Cook O. H., Rochester, 24-29.
Taylor Twin Sisters—Monopol Theatre, Riga, Russia, Oct. 7-Dec. 1.
Thomas and Barry—Avenue Theatre, Pittsburg, 24-29.
Thomas and Quinn—Pastor's, N. Y., 24-29, Bijou, Wash'n Oct. 31-Nov. 5.
Tanakas, The—Keith's, N. Y., 24-29.
Thatcher and Marbel—G. O. H., St. Louis, 24-29.
Telephone Trio—Cook O. H., Rochester, 24-29.
Tracy, Mike—Nelson, Springfield, Mass., 24-29.
Von Fein, Herr—Cook O. H., Rochester, 24-29.
Van and Vera—Wonderland, Wilmington, 24-29.
Van Sicles, Ida—Proctor's, N. Y., 24-29.
Von Hatzfeldt, Countess—Bijou, Wash'n, 24-29.
Valdis Sisters—Howard, Boston, 24-29.
Verdi Ladies' Quartette—Keith's, N. Y., 24-29, Keith's, Boston, Oct. 31-Nov. 5.
Van, Billy—Grand, Boston, 24-29.
Ward and Curran—H. and B.'s, Brooklyn, 24-29.
Wood, Edgar—Rio de Janeiro, April 9—indefinite.
Whitney Brothers—Haymarket, Chicago, 24-29.
Woodruff, Harry—Keith's, Phila., 24-29.
Wills and Lorette—Wonderland, Detroit, 24-29.
Willets and Thorn—Keith's, Prov., R. I., 24-29.
Western, Lillie—H. and B.'s, Brooklyn, 24-29.
Williams, Gus—Leland, Albany, 24-29.
Whitecar, W. A.—Avenue, Pittsburg, 17-29.
Warren, Kathleen—Olympia, Chicago, 24-29.
Wilmer and Vincent—Poli's, New Haven, 24-29.
Williamson and Stone—Harlem Music Hall, N. Y., 24-29.
Wallace, Billy—Pastor's, N. Y., 24-29.
Williams and Walker—Proctor's, N. Y., 24-29.
Warren and Howard—Keith's, Boston, 24-29.
Watson and Hutchings—Keith's, Prov., R. I., 24-29.
Windom, W.—Haymarket, Chicago, 24-29.
Weaver, Jay—Dearborn, Chicago, 24-29.
Young, Ollie—Proctor's, N. Y., 24-29, Empire, Buffalo, 31-Nov. 5.
Zreny and Chapman—Pastor's, N. Y., 24-29.
Zeno, Carl and Zeno—Keith's, Boston, 24-29.
Zimmer—Nelson, Springfield, Mass., 24-29.

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DATES AHEAD.

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A Bachelor's Honeymoon (M. V. McLeod Co.): Louisville, Ky., Oct. 24-26, Richmond, Ind., 27, Muncie 28, Anderson 29.

A Boy Wanted (Southern; Blaney and Vance, mgrs.): Corsicana, Tex., Oct. 24, Palestine 25, Marshall 26, Shreveport, La., 27, Tyler, Tex., 28, Denison 29, Greenville 31, Paris Nov. 1, Barnum 2, Sherman 3, Gainesville 4, Ft. Worth 5.

A Boy Wanted (Western): Chicago, Ill., Oct. 23-29.

A Brace of Partridges: Syracuse, N. Y., Oct. 27.

A Breezy Time (Eastern; Fred E. LeComte, mgr.): La Porte, Ind., Oct. 25, Rochester 26, N. Manchester 27, Decatur 31, Huntington Nov. 1, Montpelier 2, Frankton 3, Alexander 4.

A Breezy Time (Southern; Fitz and Webster, props. and mgrs.): Arkansas City, Kan., Oct. 24, Winfield 25, Augusta 26, Eureka 27, Burlington 28, Iola 29, Humboldt 31, Chanute Nov. 1, Fredonia 2, Independence 3, Coffeeville 4, Cherryvale 5.

A Bunch of Keys (Gus Bothner, mgr.): Lawrence, Kan., Oct. 24, Emporia 25, Wichita 26, Hutchinson 27, Dodge City 28, La Junta, Col., 29, Denver 30.

A Celestial Maiden (J. T. Spickett, mgr.): Bakersfield, Cal., Oct. 26-30, Santa Barbara 31-Nov. 6, Ventura 7-12.

A Cheerful Idiot (The Blondells; Wm. Fennessy, mgr.): New Bedford, Mass., Oct. 24-26, Manchester, N. H., 27-29.

A Contented Woman (Belle Archer; Fred E. Wright, mgr.): Dayton, O., Oct. 23-25, Chicago, Ill., Nov. 6-12.

A Country Merchant (Chas. Cowles): Bristol, Conn., Oct. 24, Torrington 25, Winsted 26, Lowell, Mass., 27-29, Manchester, N. H., 31-Nov. 2, Chelsea, Mass., 3, Quincy 4, Plymouth 5, Wakefield 9, Pawtucket, R. I., 10-12.

A Daughter of Cuba (C. Hugh Bennett, mgr.): Ashland, Ky., Oct. 24, Portsmouth, O., 25, Jackson 26, Lancaster 27, Zanesville 28, Newark 29.

A Day and a Night: Buffalo, N. Y., Oct. 24-29.

A Female Drummer: Chicago, Ill., Oct. 24-29.

A Grip of Steel: Dayton, O., Oct. 24-26, Toledo 27-29, Grand Rapids, Mich., 30-Nov. 2, Lansing 3, Saginaw 4, Bay City 5, Detroit 6-12.

A Guilty Mother ([illegible] Myers, mgr.): New York city Oct. 24-29.

A High Born Lady (Clifford and Huth): Philadelphia, Pa., Oct. 24-29, Rochester, N. Y., 31-Nov. 5.

A Hired Girl (Eastern; Blaney and Vance, props.; John E. Cooke, mgr.): Connellsville, Pa., Oct. 26, Johnstown 27, Tyrone 28, Lewistown 29, Shamokin 31, Shenandoah Nov. 1, Hazleton 2, Pottsville 3, Reading 4, Trenton, N. J., 5, Allentown, Pa., 7, Easton 8, Pottstown 9, Royersford 10, West Chester 11, York 12.

A HOT OLD TIME (The Rays): Brooklyn, N. Y., 31-Nov. 5, Buffalo 7-12.

A Jay Circus (Dan Sherman): Atchison, Kan., Oct. 28, 29, Grand Island, Neb., Nov. 3, Cheyenne, Wy., 5, Denver, Col., 6-12.

A Jay in New York (Herald Square Comedians; Wm. Jerome, mgr.): Mt. Vernon, N. Y., Oct. 31, White Plains Nov. 1, Sing Sing 2, Tarrytown 3, Hudson 4, Fishkill 5, Troy 7-9.

A Milk White Flag (Thos. W. Ryley, mgr.): Cedar Rapids, Ia., Oct. 24, Dubuque 25, Clinton 26, Moline, Ill., 27, Galesburg 28, Canton 29, Peoria 30, Quincy 31, Hannibal, Mo., Nov. 1, Springfield, Ill., 2, Bloomington 3, Paris 4, Terre Haute, Ind., 5.

A Merry Marriage: Indianapolis, Ind., Oct. 24, 25, Columbus, O., 29.

A Night Off: Pittsburg, Pa., Oct. 24-29.

A Parlor Match (W. E. Gray, mgr.): Charleston, Ga., Oct. 24, Jacksonville, Fla., 25, Savannah 27, Columbus, Ga., 28, Montgomery 29, Mobile, Ala., 30, New Orleans, La., Nov. 2-5.

A Romance of Coon Hollow: Grafton, N. Dak., Oct. 24, Grand Forks 25, Fargo 27, Jamestown 28, Bismarck 29.

A Runaway Girl: New York city Sept. 12—indefinite.

A Spring Chicken: Boston, Mass., Oct. 24-29.

A Stranger in New York: Philadelphia, Pa., Oct. 24-29.

A TRIP TO COONTOWN: Quebec, Can., Oct. 22-24, Levis 25, 26, St. Stevens 27, Ottawa 29-Nov. 2.

A Turkish Bath (Eastern; Fred W. Bagley and Jack Burke, props. and mgrs.): Plymouth, Mass., Oct. 24, Waltham 25, Lynn 26, Fitchburg 27, Chelsea 28, So. Farmington 29.

A Turkish Bath (Western; H. H. Blackaller, mgr.): New Castle, Ind., Oct. 29.

Adams, Maude: Boston, Mass., Sept. 26—indefinite.

Alcazar Stock (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

An Enemy to the King: Chicago, Ill., Oct. 23-29.

Arthur, Julia (A. H. Canby, mgr.): Rochester, N. Y., Oct. 24, 25, Syracuse 26, Schenectady 27, Albany 28, Poughkeepsie 29, New York city 31—indefinite.

At Gay Coney Island (Miller and Freeman, mgrs.): Ft. Worth, Tex., Oct. 24, Waco 25, Austin 27, San Antonio 28, 29.

At Piney Ridge: Newark, N. J., Oct. 24-29.

Baldwin-Melville (Walter J. Baldwin, mgr.): Memphis, Tenn., Oct. 24-29.

Bell, Digby: Toledo, O., Oct. 26-28.

Bennett-Moulton (A; Earl Burgess, mgr.): Holyoke, Mass., Oct. 24-29, Worcester 31-Nov. 5, No. Adams 7-12.

Bennett-Moulton (B; E. D. Moulton, mgr.): Pawtucket, R. I., Oct. 24-29, Woonsocket 31-Nov. 5, Dover, N. H., 7-12.

Big Four: Yankton, S. Dak., Oct 24-29.

Boston Ideal Stock: Worcester, Mass., Oct. 24-29, Providence, R. I., 31-Nov. 5.

Brennan-Jackson Comedy (Chas. G. O'Neil, mgr.): Warren, Pa., Oct. 24-29, Bradford 31-Nov. 5, Erie 7-12.

Bryan Comedians: Manistee, Mich., Oct. 24-29, Muskegon 31-Nov 5.

Burke Comedy (U. S. Hill, mgr.): Providence, R. I., Oct. 17-29.

Burns, Carrie Stanley: Waverly, O., Oct. 24, Greenville 25, 26, Circleville 27-29.

Burrill Comedy (Chas. W. Burrill, mgr.): Columbia, Pa., Oct. 17-29, York 31-Nov. 5, Pittston 7-12.

Byrne Bros.: Washington, D. C., Oct. 24-29, Jersey City, N. J., 31-Nov. 5.

Byron Great Gotham Stock: Paterson, N. J., Oct. 24-29.

Cameron Clemens (Arnold Wolford): Elizabeth, N. J., Oct. 24-29.

Carpenter, Frankie (Geo. K. Robinson, mgr.): Newport, R. I., Oct 24-29, Lewiston, Me., 31-Nov. 5.

Castle Square Theatre (J. H. Emery, mgr.): Boston, Mass., Aug. 8—indefinite.

Catherine (Chas. Frohman): New York city Oct. 3-Nov. 19.

Chanfrau, Henry T. (Jos D. Burns, mgr.): So. Framingham, Mass., Oct. 24, [illegible] 25, Rockland 27, Lewiston 28, Belfast 29, Bangor Nov. 1, Oldtown 2, Waterville 3, Skowhegan 4, Gardiner 5, Portland 7, 8, Chelsea, Mass., 9.

Chattanooga (Western; W. G. Cogswell, mgr.; James E. Love, agent): [illegible], Mont., Oct. 24, Wallace 25, Colfax, Wash., 27, Moscow, Ida., 28, Lewiston 29, Pullman, Wash., 31, Spokane Nov. 1, 2, Tacoma 4, 5, Victoria, B. C., 7, Wellington 8, Nanaimo 9, Vancouver 10, New Whatcom, Wash., 11, Everett 12.

CHESTER, ALMA (O. W. Dibble, mgr.): Nashua, N. H., Oct. 24-29, Taunton, Mass., 31-Nov. 5.

Clarke, Creston (H. Willard Stowe, mgr.): Harrisburg, Pa., Oct. 24, Carlisle 25, Johnstown 26, Greensburg 27, Wheeling, W. Va., 28, 29, Parkersburg 31.

Clarke, Harry Corson: San Antonio, Tex., Oct. 24, Houston 25, Galveston 26, 27, Austin 28, Waco 29, Ft. Worth 31, Dallas Nov. 1, 2, Greenville 3, Sherman 4, Denison 5, Paris 7, Marshall 8, Pine Bluff 9, Little Rock, Ark., 10, Ft. Smith 11, Joplin 12.

Clement, Clay: Council Bluffs, Ia., Oct. 24, Sioux City 25, Faribault, Minn., 29, Winnipeg, Man., 31-Nov. 1, Grand Forks, N. Dak., 2, Crookston, Minn., 3, Fargo, N. Dak., 4, St. Paul, Minn., 6-8, Minneapolis 9-12.

Collier, Willie (Smyth and Rice, mgrs.): Atlanta, Ga., Oct. 24, 25, Augusta 26, Charleston 27, Savannah 28, 29.

CORSE PAYTON STOCK (David J. Ramage, mgr.): [illegible], Mass., Oct. 24-29, Yonkers, N. Y., 31-Nov. 5, Paterson, N. J., 7-12.

Corse Payton Comedy (E. M. Gotthold, mgr.): Brockton, Mass., Oct. 24-29, Lynn 31-Nov. 5, Haverhill 7-12.

Crane, Wm. H.: Philadelphia, Pa., Oct. 24—indefinite.

Criterion Dramatic: Zanesville, O., Oct. 24-29.

Cross Comedy: Hicksville, O., Oct. 24-29.

Cumberland '61 (Augustus Pitou, mgr.): New York city Oct 24-29 Brooklyn, N. Y., 31-Nov. 5, Philadelphia, Pa., 7-12.

Curtis Stock: Cortland, N. Y., Oct. 24-29.

CUBA'S VOW (Harley Merry, director, Owen Ferree, mgr.): Binghamton, N. Y., Oct. 24-26, Rochester 27-29.

Darkest Russia (Zoellner and Jepson, mgrs.): Marion, Ind., Oct. 24, Piqua, O., 25, Urbana 26, Columbus 27-29, Wheeling, W. Va., 31-Nov. 2, Parkersburg 3, Marietta, O., 4, Huntington, W. Va., 5.

Daughters of the Poor: Kansas City, Mo., Oct., 24-29.

Dayne and Fanshawe: Iroquois, Can., Oct. 24-29.

De Tournay, Elsie (American Production Co., props.): Stillwater, Minn., Nov. 3, Menominee, Wis., 4, Eau Claire 5, Chippewa Falls 7, Marshfield 8, Neillsville 9, Black River Falls 10, Warsaw 11, Grand Rapids 12.

Devil's Auction: Bangor, Me., Oct 24, 25.

Devil's Island (J. H. Wallick, mgr.): Detroit, Mich., Oct. 24-29.

Donnelly Stock: New York city Aug. 27—indefinite.

Donovans, The (Robt. Mills, mgr.): Spencer, Mass., Oct. 24, Palmer 25, Ware 26, Holyoke 27-29, Waterbury, Conn., 31-Nov. 2.

Down in Dixie (Davis and Keogh, mgrs.): Austin, Tex., Oct. 25, 26, Marshall 28, Shreveport, La., 29.

Down on the Farm: Providence, R. I., Oct. 24-29.

Drew, John: New York city Sept. 26-Dec. 24.

Durkin, James: Batavia, N. Y., Oct. 24-29, Gowanda 31-Nov. 2, Randolph 3-5, Lyons 7-12.

Dvorak, J. E. (Len Shields, mgr.): Carthage, Ill., Oct. 24, Bushnell 25, Canton 27, E. St. Louis 30, St. Louis, Mo., 31-Nov. 5, Edwardsville 7.

Eldon Comedians: Plymouth, Ind., Oct. 24-29.

Elroy Stock: Allentown, Pa., Oct. 24-29, Wilkes-Barre 31-Nov. 5, Scranton 7-12.

Empire Stock (Frohman): Philadelphia, Pa., Oct. 24-29.

Fabio Romani (Alden Benedict, mgr.): Butte, Mont., Oct. 31-Nov. 6, Anaconda 7, Dillon 8, Pocatello, Id., 10, Logan, U., 11 Ogden 12.

FERRIS COMEDIANS (Dick Ferris, mgr.): Waterloo, Ia., Oct. 24-29, Marshalltown 31-Nov. 5, Cedar Falls 7-12.

Finnegan's Ball: Detroit, Mich., Oct. 23-30, Cincinnati, O., 31-Nov. 5, St. Louis, Mo., 7-12.

Fiske, Mrs. (Charles E. Power, mgr.): Buffalo, N. Y., Oct 24-29.

For Her Sake (Edwin Gordon Lawrence; Sam C. Miller, mgr.): Hoboken, N. J., Nov. 3-5, Bridgeport, Conn., 7-9, Waterbury 10-12.

Fox Stock: Cambridge, Md., Oct. 24-29.

Frost Stock: Caribou, Me., Oct. 24-29.

1492: Houston, Tex., Oct. 24, Galveston 25, Austin 26, San Antonio 27, Waco 28, Ft. Worth 29.

Gay Rhea (H. H. Schniedling, mgr.): Guthrie, Okla. T., Oct. 23-25, Winfield, Kan., 27-30, Arkansas City 31-Nov. 6.

Gettysburg (W. P. Acker, mgr.): Parkersburg, Va., Oct. 24, Clarksburgh 25, Morgantown 26, 27, Hagerstown, Md., 28, Hanover 29.

Gibney and Hoeffler Stock (Jack Hoeffler, mgr.): Ironton, O., Oct. 24-29, Pomeroy 30-Nov. 5, Columbus 7-12.

Gillette, Wm.: Chicago, Ill., Oct. 17-29.

Gillhooley's Reception (Walter J. McDonald, mgr.): Schuyler, Neb., Oct. 24, Central City 25, Grand Island 26, Kearney 27, Hastings 28, Seward 29, David City 31, Columbus Nov. 1, Norfolk 2, Wayne 3, Sioux City, Ia., 4, Vermillion, S. Dak., 5, Yankton 7, Mitchell 8, Canton 9, Sioux Falls 10, Madison 11, Huron 12.

Gordon, Evelyn (W. G. Collings, mgr.): Springfield, Mo., Oct 23-29, West Plains Nov. 3-5, Jonesboro, Ark., 7-9, Helena 10-12.

Great Gotham Stock: Paterson, N. J., Oct. 24-29.

Green-Dewitt: Galion, O., Oct. 24-29.

Greene, Joseph (Frank Harriman, mgr.): Woonsocket, R. I., Oct. 24-29, New Bedford, Mass., 31-Nov. 5.

Griffith, John: Chicago, Ill., Oct. 23-Nov. 5.

Hackett, James K.: Bridgeport, Conn., Oct. 25, Poughkeepsie, N. Y., 26, Utica 27, Auburn 28, Ithaca 29, Pittsburg, Pa., 31-Nov. 5, Baltimore, Md., 7-12.

Hadley, Ed M. (Stock): Cawker City, Kan., Oct. 24-29.

Hall, Winters (O. W. Hall, mgr.): Wabash, Ind., Oct. 24-29.

Hanford, Charles B. (L. S. Taylor, bus. mgr.): Newburg, N. Y., Oct. 24, Fishkill 25, Troy 26, Albany 27, No. Adams, Mass., 28, 29, Syracuse, N. Y., Nov. 1, 2, Ithaca 3, Rochester 4, 5, Hornellsville 7, Corning 8, Scranton, Pa., 9, Wilkes-Barre 10, Hazleton 11, Wilmington, Del., 12, Washington, D. C., 14-19.

Harcourt, Jessie (Chas. K. Harris, mgr.): Sanford, Me., Oct. 24-29.

Harrigan, Edward: Baltimore, Md., Oct. 24-29.

Have You Seen Smith: Detroit, Mich., Oct. 24-29.

Herndon, Agnes (Harry E. Mittenthal, mgr.): Chester, Pa., Oct. 24-29, Harrisburg 31-Nov. 5.

Heroes of '76 (John C. Webb, mgr.): Chicago, Ill., Oct. 24-29.

Hillman, Maud (W. G. Snelling, mgr.): Haverhill, Mass., Oct. 24-29, Fall River 31-Nov. 5.

Himmelein's Ideals (John A. Himmelein, mgr.): Altoona, Pa., Oct. 24-29, Lockhaven 31-Nov. 5, Williamsport 7-12.

Hogan's Alley (Gilmore and Leonard; Eugene Wellington, mgr.): Louisville, Ky., Oct. 23-29, Seymour, Ind., 31, Vincennes Nov. 1, Terre Haute 2, Indianapolis 3-5.

HOGAN'S ALLEY (Western; Gilmore and Leonard; Belcher and Hennessy, mgrs.): Virginia City, Nev., Oct. 24, Carson 25, Reno 26, Sacramento, Cal., 28, 29, San Francisco 30-Nov. 5.

Holden Comedy: Memphis, Tenn., Oct. 24-29.

Hollis Stock: St. Catherines, Can., Oct. 26-29, Kingston 31-Nov. 2, Lindsay 3, Barrie 4, 5.

Hotel Topsy Turvy: New York city Oct. 3—indefinite.

How Hopper Was Side Tracked (Jule Walters, mgr.): Peoria, Ill., Oct. 24-26, Bloomington 27, Danville 28, Kankakee 29, La Salle 30, Ottawa 31.

Howard, Lorin J.: Chicago, Ill., Oct. 17-Nov. 12.

Hoyt Comedy: Greenville, Ill., Oct. 24-29, Carlinville 31-Nov. 5.

Human Hearts (W. E. Nankeville, mgr.): Logansport, Ind., Oct. 24, Terre Haute 25, Rockville 26, Crawfordsville 27, Lafayette 28, So. Chicago, Ill., 29, Chicago 30.

Humanity: Decatur, Ill., Oct. 24, Bloomington 25, Quincy 27, Burlington 28.

Huntley-Jackson: Beaver Falls, Pa., Oct. 24-29, McKeesport 31-Nov. 5, Johnstown 7-12.

Irwin, May: Waterbury, Conn., Oct. 26, Springfield, Mass., 28, Worcester 29.

Jack and the Beanstalk: Montreal, Can., Oct. 24-29, Boston, Mass., Nov. 5-19.

James-Kidder-Warde (Wagenhals and Kemper, mgrs.): Norfolk, Va., Oct. 24, Richmond 25, Savannah, Ga., 26, Macon 27, Atlanta 28, Chattanooga, Tenn., 29.

Jefferson, Joseph: New York city Oct. 10-Nov. 19.

John Martin's Secret (John D. Calder, mgr.): Brooklyn, N. Y., Oct. 24-29.

Kelcey-Shannon (Samuel F. Kingston, mgr.): Dayton, O., Oct. 24, Columbus 25, 26, Indianapolis, Ind., Oct 27-29, St. Louis, Mo., 31-Nov. 5, Kansas City 7-9, St. Joseph 10, Omaha, Neb., 11, 12.

Kempton Komedy: Topeka, Kan., Oct. 24-29.

Kennedy Players (P. R. Loveland, mgr.): Lancaster, Pa., Oct 24-29, Johnstown 31-Nov. 5.

Kindred Hearts (Chas. D. Clark, mgr.): Muskegon, Mich., Oct. 24, Grand Rapids 25, 26, Saginaw 27, Bay City 28, Lansing 29, Charlotte 31, Ann Arbor Nov. 1, Flint 2, Port Huron 3, Kalamazoo 4, Battle Creek 5.

King Dramatic (N. Appell, mgr.): Paterson, N. J., Oct. 24-29, Easton, Pa., 31-Nov. 5, Lebanon 7-12.

Klint-Hearn (Sol Braunig, mgr.): Hot Springs, Ark., Oct. 24-29, Little Rock 31-Nov. 5.

Knobs o' Tennessee: Charleston, S. C., Oct. 24, 25.

Late Mr. Early: Peoria, Ill., Oct. 25, Keokuk, Ia., 27.

Leonzo Brothers (J. F. Arnold, mgr.): Newport News, Va., Oct. 24-29, Norfolk 31-Nov. 5, Danville 7-12.

Lewis, Dorothy (W. O. Edmunds, mgr.): Stillwater, Minn., Oct. 29, Ashland, Wis., 31, Duluth Nov. 1, W. Superior 2, St. Cloud, Minn., 3, Little Falls 4, Wahpeton 5, Fergus Falls 7, Jamestown, N. Dak., 8, Bismarck 9, Dickinson 10, Glendive 11, Billings, Mont., 12.

Liliputians, The: New York city Sept. 15-Oct. 29.

Lorraine Stock: St. Catherines, Can., Oct. 24-29.

Lost in London (Newton Beers): Burlington, Ia., Oct. 24, Keokuk 25, Quincy, Ill., 26, Barry 27, Louisiana, Mo., 28, Jacksonville, Ill., 29, Springfield 31, Litchfield Nov. 1, E. St. Louis 2.

Lost in Siberia: Pittsburg, Pa., Oct. 31-Nov. 5.

Lost Paradise: Elkhardt, Ind., Oct. 24, Muncie 25, New Castle 26, Kingston 27, Anderson 28, Lafayette 29.

Love's Stock (M. H. Harriman, bus.-mgr.): Kankakee, Ill.—indefinite.

Macauley and Patton: Wadsworth, O., Oct. 24-29, E. Liverpool 31-Nov. 5.

McCulloch Dramatic: Rhinelander, Ariz., Oct. 24-29.

McDoodle's Flats: Phillipsburg, Pa., Oct. 24, Curwensville 25, Clearfield 26, Dubois 27, Johnsonburg 28, Kane 29, Butler Nov. 1, Franklin 2, Titusville 3, Union City 4, Warren 5.

McDowell, Melbourne: Albany, N. Y., Oct 24-26.

McFadden's Row of Flats (Gus Hill, mgr.): Gloversville, N. Y., Oct. 24, Utica 25, Schenectady 26, Newburgh 27, Middletown 28, Plainfield, N. J., 29, Baltimore, Md., 31-Nov. 5, Pittsburg, Pa., 7-12.

McIntosh, Burr: Brooklyn, N. Y., Oct. 24-29.

McSorley's Twins (A. H. Westfall, mgr.): Ogdensburg, N. Y., Oct 24, Kingston, Ont., 25, Coburg 26, Belleville 27, Peterboro 28.

Mack, Andrew (Chas. H. Greene, mgr.): Erie, Pa., Oct. 24, Bradford 25, Corning, N. Y., 26, Elmira 27, Poughkeepsie 28, Yonkers 29, Brooklyn 31.

Madison Square Theatre (Geo. W. Lowe, mgr.): Concordia, Kan., Oct. 24-29, Norton 31-Nov. 5.

Mansfield, Richard: New York city Oct. 3-Nov. 26.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): New Haven, Conn., Oct. 24, Derby 25, Bridgeport 26, Danbury 27, Torrington 28, Winsted 29.

Marks Brothers (No. 1): Sarnia, Can., Oct. 17-29, Chatham 31-Nov. 12.

Marks Brothers (No. 2; R. W. Marks, prop. and mgr.): Cornwall, Ont., Oct. 17-29.

Marlowe, Julia: Chicago, Ill., Oct. 10—indefinite.

Mathews and Bulger (Dunne and Ryley, props.): San Francisco, Cal., Oct. 16-29, Oakland 31, Santa Rosa Nov. 1, Fresno 2, Los Angeles 3-6, San Diego 7, Riverside 8, Santa Barbara 9, Stockton 11, Sacramento 12.

Maxwell Stock: Kokomo, Ind., Oct. 24-30, Franklin 31-Nov. 4.

Melnotte, Henry: Easton, Md., Oct. 31, Salisbury Nov. 1, Laurel, Del., 2, Harrington 3, Milford, Del., 4, Dover 5, York, Pa., 7.

Melville Tucker (Eastern): Royersford, Pa., Oct. 24-26, Pottstown 27-29, Columbia 31-Nov. 5, Frederick, Md., 7-12.

Melville-Tucker (Western): Ft. Dodge, Ia., Oct. 24, 25, Waterloo 26, 27, Marshalltown 28, 29, Mason City 31, Austin, Minn., Nov. 1-3, Mankato 4-6.

Miles Ideal Stock: Waterville, Me., Oct. 24-29, Portland 31-Nov. 5.

Miller and Steel: Williamsport, Pa., Oct. 24-30, Mahanoy City 31-Nov. 5, Danville 7-12.

Miller, Henry: Cincinnati, O., Oct. 24-29.

Miss Francis of Yale (Brenton Thorpe, mgr.): Port Huron, Mich., Oct. 24, Bay City 25, Saginaw 26, Big Rapids 27, Muskegon 28, Grand Rapids 29, Battle Creek 31, So. Bend, Ind., Nov. 1, Goshen 2, Elkhart 3, Rockford, Ill., 4, Dubuque, Ia., 5.

Mistakes Will Happen: Greeley, Col., Oct 24, Pueblo 25, Colorado Springs 26, Cripple Creek 27, Leadville 28, Aspen 29, Provo 30, Salt Lake City, Utah, Nov. 1-3, Ogden 4, San Francisco, Cal., 7-19.

Modjeska: Chicago, Ill., Oct. 17-Nov. 5, Cincinnati, O., 7-12.

Monroe, Geo. W.: Chicago, Ill., Oct 24-29.

Muldoon's Picnic (Yank Newell; Frank A. Small, mgr.): St. Paul, Minn., Oct. 24-29, Minneapolis 31-Nov. 5, New Ulm 6, St. Peter 7, Waterville 8, Faribault 9, Owatonna 10, Rochester 11, La Crosse, Wis., 12.

Murphy, Joseph (Chas. W. Daniels, mgr.): Scranton, Pa., Oct. 24-26, Carbondale 27, Wilkes-Barre 28, 29, Jamestown, N. Y., 31, Erie, Pa., Nov. 1-5, Cleveland, O., 7-12.

Murphy, Tim (The Carpetbagger): Tiffin, O., Oct. 24, Newark 25, Zanesville 26, Chillicothe 27, Parkersburg, W. Va., 28, Cumberland 29, Washington, D. C., 31.

MURRAY AND MACK (Finnegan's Ball; Joe W. Spears, mgr.): Portland, Ore., Oct 24-29, Salem 31, Eugene Nov. 1, Redding, Cal., 3, Chico 4, Marysville 5, San Francisco 6-12.

Murray Comedy: Findlay, O., Oct. 24-29.

Myers-Leybourne (Will H. Myers, mgr.): Wheeling, W. Va., Oct. 24-29, Youngstown, O., 31-Nov. 2, Rochester, Pa., 3-5, E. Liverpool 7-12.

My Friend from India (Harry B. Earle, mgr.): Bradford, Pa., Oct. 24, Olean, N. Y., 25, Elmira 26, Scranton, Pa., 27, Wilkes-Barre 28, Bethlehem 29, Philadelphia 30-Nov. 5, Washington, D. C., 7-12.

My Friend from India (Walter Perkins): Mexico, Mo., Oct 24, Columbia 25, Moberly 26, Macon 27, Carrollton 28, Chillicothe 29, Marshall 31, Boonville Nov. 1, Clinton 2, Nevada 3, Joplin 4, Carthage 5, Oswego, Kan., 8, Osage City 9, Topeka 11, St. Joseph, Mo., 12.

Myrkle and Harder (Joe J. Glasgow, mgr.): Charlottesville, Va., Oct. 24-29, Newport News 31-Nov. 5.

NEILL STOCK: Cincinnati, O., Sept. 25—indefinite.

Nelson, Harold (Joseph Roberts, mgr.): Winnipeg, Man., Oct. 24—indefinite.

New England Stock (Dave H Woods, mgr.): Scranton, Pa., Oct. 24-29, Allentown 31-Nov. 5, Reading 7-12.

NEXT DOOR (Royer Bros.; J. H Arthur, mgr.): Canastota, N. Y., Oct. 24, Oneida 25, Weedsport 26, Penn Yan 27, Watkins 28, Elmira 29, Williamsport, Pa., 31, Milton Nov. 1, Sunbury 2, Lewisburg 3, Danville 4, Berwick 5, Shamokin 7, Mt. Carmel 8, Ashland 10, Shenandoah 11, Mahanoy City 12, Pottsville, 14.

Noble, Geo. M.: Weiser, Id., Oct. 24-29.

O'Hooligan's Wedding: Quincy, Ill., Oct. 25, Burlington, Ia., 26, Princeton 31, Mendota Nov. 1, Dixon 2, Rockford 3, Beloit, Wis., 4, Freeport, Ill., 5.

Olcott, Chauncey: New York city Oct. 24-Nov. 5, Brooklyn, N. Y., 7-19.

Old Farmer Hopkins (Frank S Davidson, mgr.): Knoxville, Ill., Oct. 24, Orion 25, Wyoming 26, Toulon 27, Kewanee 28, Geneseo 29, Sheffield 31, Spring Valley Nov. 1, Sandwich 2.

On and Off: New York city Oct 17—indefinite.

On Land and Sea (Davis and Keogh, mgrs.): New York city Oct. 17-29.

On the Suwanee River: Cincinnati, O., Oct. 24-29.

ON THE WABASH (Edward C. White, mgr.): Coldwater, Mich., Oct. 24, Kalamazoo 25, Grand Rapids 27, 28.

O'Neill, James: Brooklyn, N. Y., Oct 17-29.

Ott Brothers: Ilion, N. Y., Oct. 24, Johnstown 25, Gloversville 26, No. Adams 27, Glens Falls 28, Saratoga 29.

Ott, Joe: Oswego, N. Y., Oct. 24, Watertown 25, Plattsburgh 26, St. Johnsburgh 29, Montpelier, Vt., 30, St. Albans Nov. 1, Ogdensburg 2.

Our Jim (J. A. Ross, Jr., mgr.): Fonda, N. Y., Oct. 22, Johnstown 24, Gloversville 25, Ft. Plain 26, Little Falls 27, Malone 28.

Owen, Garry: No. Adams, Mass., Oct. 22, Norwich, Conn., 27, Hamilton, N. Y., 28, Oneida 29.

Owen, Wm. (P. A. Kilford, mgr.): St. Cloud, Minn., Oct. 24-29.

Pacheco Comedy (Horace Wall, mgr.): San Diego, Cal., Oct. 24-26, Santa Ana 26, Riverside 27, Redlands 28, San Bernardino 29, Salt Lake City Nov. 7-9.

Parker-Houghton Stock: Amsterdam N. Y., Oct. 24-30, Glens Falls 31-Nov. 6.

Parkinson-Roth: Sandusky, O., Oct 24-29.

Peruchi-Beldeni: Raleigh, N. C., Oct. 22-27, Durham 30-Nov. 5.

Pickert's Comedians (John F. Crowley mgr.): Elmira, N. Y., Oct. 24-26, Binghamton 27-29, Susquehanna, Pa., 31, Honesdale, Nov. 1, Port Jervis, N. Y., 2, Paterson, N. J., 3, Elizabeth 4, Dover 5, Hudson, N. Y., 7, Dalton 8, Westfield, Mass., 9, Meriden, Conn., 10, New Britain 11, Seymour 12.

Pitman, Sam: Norristown, Pa., Oct. 24-29.

Potts, Jack: Ottumwa, Ia., Oct. 24-29, Mt. Pleasant 31-Nov. 5, Fairfield 7-12.

Pudd'nhead Wilson (Edw. P. Mayo): St. Paul, Minn., Oct. 23-28, Minneapolis 30-Nov 6, Stillwater 7, Eau Claire, Wis., 8, Ashland 9, W. Superior 10, Duluth 11, 12.

Putnam, Katie: Denver, Col., Oct. 24-29.

Rankin, McKee: San Francisco, Cal., Sept. 26—indefinite.

Raymond, Sadie: Olathe, Kan., Oct. 24, Paola 25, Garnett 26, Fredonia 27, Independence 28, Cherryvale 29, Galena 30, Columbus 31.

Redmond Dramatic: St. Joseph, Mo., Oct. 24-29, Nebraska City, Neb., 31-Nov. 5, Kansas City, Mo., 7-12.

Rehan, Ada: Brooklyn, N. Y., Oct. 24-29.

Remember the Maine (Eastern; John Whitely, mgr.): Columbus, O., Oct. 24-26, Marion 27, Mansfield 28, Wooster 29, Kent 31, Canton, O., Nov. 1, Canal Dover 2, Wheeling, W. Va., 3-5.

Remember the Maine (Western; Chas. H. Hayestead, mgr.): Mobile, Ala., Oct. 24-26, Atlanta, Ga., 27-29, Rome 31, Birmingham, Ala., Nov. 1.

Rice Comedians (Geo. Peck, mgr.): New London, Conn., Oct. 24-29, Westerly, R. I., 31-Nov. 5.

ROBER, KATHERINE: Portsmouth, N. H., Oct. 25, 26, Lawrence, Mass., 27-29, Worcester 31-Nov. 5.

Robinson-DeVyne: Nelsonville, O., Oct. 24-29.

Robson, Stuart (D. V. Arthur, mgr.): Baltimore, Md., Oct. 24-29.

Rogers Bros.: Boston, Mass., Oct 17-29.

Rooney, Katie (A. C. Dorner, mgr.): Lebanon, Pa., Oct. 24, Harrisburg 25, 26.

Royer Bros.: Canastota, N. Y., Oct. 24, Oneida 25, Weedsport 26, Penn Yan 27, Watkins 28, Elmira 29.

Ruble-Kreyer Theatre: Brownwood, Tex., Oct. 24-29, San Angelo 31-Nov. 5, Helton 7-12.

Russell Bros.: Pittsburg, Pa., Oct. 24-29.

Russell, Sol Smith: Boston, Mass., Oct. 24-29, Portland, Me., 31, Lowell, Mass., Nov 1, Northampton 2, Troy, N. Y., 3, Albany 4, Springfield, Mass., 5, New Haven, Conn., 7, Hartford, 8, 9, Providence, R. I., 10-12.

Ryan, Dan (Ethel Fuller): Brockville, Ont., Oct. 24-29, Kingston 31-Nov. 5.

SALISBURY STOCK: Milwaukee, Wis.—indefinite.

Sawtelle Dramatic: Canton, O., Oct. 24-29.

Shannon and Clark: Winchester, Ill., Oct 24-29.

Shanty Town (Robt. Fulgora, mgr.): Litchfield, Ill., Oct. 24, Pana 25, Decatur 26, Clinton 27, Farmer's City 28, Galesburg 29, Peru 30, Bloomington 31, Kankakee Nov. 1, Hoopston 2, Danville 3, Mattoon 4, Effingham 5, Evansville, Ind., 6.

Shaw, Sam T.: Chico, Cal., Oct. 24-29, Red Bluff 31-Nov. 5, Redding 7-12.

Shaw Stock: Biddeford, Me., Oct. 24-29.

Shea-McAuliffe Stock: Salem, Mass., Oct. 24-29, Nashua, N. H., 31-Nov. 5.

Shea, Thos. E. (Geo. H. Brennan, mgr.): Biddeford, Me., Oct. 24-29, Nashua, N. H., 31-Nov. 5, Salem 7-12.

Shearer, Tommy (Harry R. Vickers, bus.-mgr.): Jamestown, N. Y., Oct. 24-29, Mt. Carmel, Pa., 31-Nov. 5, Reading 7-12.

Shenandoah (Jacob Litt, mgr.): Detroit, Mich., Oct. 24-29.

Sherman, Robert: Beardstown, Ill., Oct. 17-29.

Shore Acres (Wm. B. Gross, mgr.): Middletown, Conn., Oct. 24, Wallingford 25, New Britain 26, Bridgeport 27, Peekskill, N. Y., 28, Newburgh 29, Middletown 31, Elizabeth, N. J., Nov. 1, Red Bank 2, Trenton 3, Paterson 4, 5, Carbondale, Pa., 7, Elmira, N. Y., 8, Syracuse 9, 10, Auburn 11, Utica 12.

Side Tracked (Eastern; A. Q. Scammon, mgr.): Belleville, Can., Oct. 24, Picton 25, Napanee 26, Kingston 28, Watertown, N. Y., 29, Syracuse 31-Nov. 2, Little Falls 3, Johnstown 4, Schenectady 5, Fishkill 8, Danbury, Conn., 9, Bridgeport 10-12.

Side Tracked (Southern; E. J. Walters, mgr.): Henderson, Ky., Oct. 26, Mt. Vernon, Ill., 27, Cartersville 28, Metropolis 29, Nashville, Tenn., 30-Nov. 2.

Si Plunkard: Canton, Ill., Oct. 31.

Sothern, E. H.: New York city Aug. 29—indefinite.

South Before the War (Harry Martell): Ellensburg, Wash., Oct. 22, Seattle 23-29, Port Townsend 31, Victoria, B. C., Nov. 1, Wellington 2, Nanaimo 3, Vancouver 4, New Westminster 5.

Sowing the Wind: Salt Lake City, Utah, Oct. 23, 24, San Francisco, Cal., 29-Nov. 12.

Spooner Dramatic (F. E. Spooner, mgr.): Socorro, N. M., Oct. 24-29.

Spooners, The (Edna May and Cecil; B. S. Spooner, mgr.): Trenton, N. J., Oct. 24-29.

Sporting Life: New York city Sept. 26—indefinite.

Sullivan Troubadours (H. Brooks Hooper, mgr.): Columbia, Pa., Oct. 24-29, Chester 31-Nov. 5, Philadelphia 7-12.

Sully, Daniel: Alliance, O., Oct. 24, Akron 25, Lima 26, Marion, Ind., 27, Logansport 28, South Bend 29, Racine, Wis., 30.

Taylor, Irene: Mercer, Pa., Oct. 24-29.

TENNESSEE'S PARDNER: Springfield, Mo., Nov. 3, Ft. Scott, Kan., 4, Pittsburg 5, Joplin, Mo., 6, Carthage 7, Parsons, Kan., 8, Emporia 9, Salina 10, Abilene 11, Junction City 12.

Ten Nights in a Bar Room (Davis and Busby, mgrs.): Atchison, Kan., Oct. 24, Leavenworth 25, Emporia 28, Wichita 29.

That Girl (Thos. Marshall, mgr.): Boone, Ia., Oct. 24, Perry 25, Grand Junction 26, Spencer 29, Emmetsburg 31, Estherville Nov. 1, Spirit Lake 2, Rock Rapids 4, Luverne, Minn., 5.

The Ballet Girl: Albany, N. Y., Nov. 5.

The Belle of New York: New York city Oct. 24-Nov. 5.

The Christian (Viola Allen): New York city Oct. 10-Nov. 19, Brooklyn, N. Y., 26, New York city 28—indefinite.

The Dawn of Freedom (Paul Gilmore; Hubert Sackett, mgr.): Philadelphia, Pa., Oct. 24-29.

The Dazzler: Duluth, Minn., Oct. 24, Brainard 25, Wahpeton, N. D., 26, Grand Forks 27, Winnipeg, Man., 28, 29, Crookston, Minn., 31, Fargo, N. D., Nov. 1, Jamestown 2, Bozeman, Mont., 4, Great Falls 5, Butte 6-12.

The Electrician (Blaney and Vance, mgrs.; H. H. Winchell, representative): Albany, N. Y., Oct. 24-26.

The Evil Eye (Sidney R. Ellis, mgr.): Milwaukee, Wis., Oct. 24-29.

The Finish of Mr. Fresh (Davis and Keogh, mgrs.): Washington, D. C., Oct. 24-29.

The French Maid (Evans and Mann, mgrs.): Boston, Mass., Oct. 3—indefinite.

The Gay Matinee Girl (Edwin P. Hilton, mgr.): St. Joseph, Mo., Oct. 24, Atchison, Kan., 25, Hiawatha 26, Leavenworth 27, Ottawa 28, Topeka 29, Lawrence 31, Manhattan Nov. 1, Clay Center 2, Junction City 3, Abilene 4, Salina 5, Lyons 6, Hutchinson 7, Newton 8, Wichita 9, Winfield 10, Arkansas City 11, 12.

The Girl from Ireland: Harrisburg, Pa., Oct. 25, 26, Carlisle 27, Hanover 28, York 29, Columbia 31, Lancaster Nov. 1.

The Girl I Left Behind Me: Cincinnati, O., Oct. 24-29.

The Girl from Paris: Ottawa, Can., Oct. 24-25, Plattsburgh, N. Y., 26, Burlington, Vt., 27, Saratoga, N. Y., 28, Schenectady 29, Amsterdam 31, No. Adams, Mass., Nov. 1, Hartford, Conn., 2, Greenfield, Mass., 3, Lawrence 4, Haverhill 5, Boston 7-12.

The Heart of Chicago (Eastern; Ed W. Rowland, mgr.; Edwin Clifford, agent): Indianapolis, Ind., Oct. 24-26, Dayton, O., 27-29, Columbus 31-Nov. 2, Dayton 3, Bellefontaine 4, Union City, Ind., 5.

The Heart of Chicago (Western; Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Logan, U., Oct. 24, Bingham 25, Salt Lake City 27-29, Ogden 31, Carson City, Nev., Nov. 2, Virginia City 3, Reno 4, Auburn, Cal., 5, San Francisco 7-12.

The Heart of Maryland (David Belasco, prop. and mgr.): Clinton, Mass., Oct. 24, Worcester 25, Springfield 26, Northampton 27, New Britain, Conn., 28, Derby 29, Norwich 31, New London Nov. 1, Bridgeport 2, Waterbury 3, Danbury 4, Stamford 5, Yonkers, N. Y., 7, Newburgh 8, Poughkeepsie 9, Albany 10, Troy 11, 12.

The Heart of the Klondyke: St. Louis, Mo., Oct. 24-29.

The Lost Paradise (Harrison J. Wolfe, mgr.): Elkhart, Ind., Oct. 24, Muncie 25, New Castle 26, Knightstown 27, Anderson 28, Lafayette 29, Marion 31.

The Marquis of Michigan (Sam Bernard; E. Rosenbaum, mgr.): New York city Sept. 17—indefinite.

The Nancy Hanks: Toronto, Can., Oct. 24-29.

The Old Coat: Kansas City, Mo., Oct. 24-29.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Brooklyn, N. Y., Oct. 24-29, Newark, N. J., 31-Nov. 5, Washington, D. C., 7-12.

The Pay Train: Mattoon, Ill., Oct. 26, Charleston 27, Pana 28, Springfield 29, Lincoln 31, Clinton Nov. 1, Farmer City 2, Fairbury 3, Dwight 4, Pontiac 5.

The Prisoner of Zenda: Washington, D. C., Oct. 24-29, Pittsburg, Pa., 31-Nov. 5.

The Pulse of Greater New York (Forrest and Lang, mgrs.): Paris, Ill., Oct 24, Charleston 25, Shelbyville 26, Effingham 27, Mattoon 28, Sullivan 29.

The Real Widow Brown (Eastern; A. Q. Scammon, mgr.): Sing Sing, N. Y., Oct. 25, Danbury, Conn., 26, Bridgeport 27-29, Torrington 31, Winsted Nov. 1, Bristol 2, Willimantic 3, Jewett City 4, Moosup 5, Providence, R. I., 7-12.

The Real Widow Brown (Western; A. Q. Scammon): Navasota, Tex., Oct. 24, Brenham 25, La Grange 26, Smithville 27, Bastrop 28, Austin 29, San Antonio 30, Victoria 31, Columbus Nov. 1, Houston 2, Galveston 3, Beaumont 4, Orange 5.

THE SLEEPING CITY (A. Q. Scammon, mgr.): New York city Oct. 24-29, So. Amboy, N. J., 31, Trenton Nov. 1, Freehold 2, Asbury Park 3, Red Bank 4, Elizabeth 5, Hoboken 6-9, Boonton 10, Plainfield 11, Greenwich, Conn., 12.

THE SPAN OF LIFE: San Francisco, Cal., Oct. 23—indefinite.

THE SUNSHINE OF PARADISE ALLEY (Geo. W. Ryer, mgr.): Claremont, N. H., Oct., 24, Bellows Falls, Vt., 25, Rutland 26, Bennington 27, Schenectady, N. Y., 28, Albany 29, Kingston Nov. 1, Poughkeepsie 2, Peekskill 3, Orange, N. J., 4, Elizabeth 5, Plainfield 7, Trenton 8, Mauch Chunk, Pa., 9, Hazleton 10, Wilkes-Barre 11, Scranton 12.

THE TURTLE: New York city Sept. 24—indefinite.

THE WHEEL OF FORTUNE: Waterbury, Conn., Oct. 24-26, Hartford 27-29, Holyoke, Mass., 31-Nov 2.

THE WORLD AGAINST HER (Agnes Wallace-Villa; Sam B. Villa, mgr.): Boonton, N. J., Oct. 24, Hackensack 25, Yonkers, N. Y., 26, Troy 27-29, Albany 30-Nov. 1.

THROFF, CLARA: Cheyenne, Wyo., Oct. 25.

TOLES AND MCDONALD COMEDY: Scranton, Miss., Oct. 24-29, Donaldsonville, La., 31-Nov. 5.

TUCKER, LILIAN: Athens, Pa., Oct. 24-29, Atlanta 31-Nov. 5, Montgomery, Ala., 7-12.

TURNER STOCK: Toledo, O.—indefinite.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Hoboken, N. J., Oct. 24-29.

UNCLE JOSH SPRUCEBY (Dave B. Levis, prop.; I. M. Stout, mgr.): Brazil, Ind., Oct. 28, Terre Haute 29, Paris Ill., 31, Mattoon Nov. 1.

UNCLE JOSH SPRUCEBY (Dave B. Levis, prop; J. F. Murray, mgr.): Mason City, Ill., Oct. 27, Petersburg 28, Virginia 29, Rushville 31, Jerseyville Nov. 1.

UNCLE TOM'S CABIN (Al. W. Martin): Akron O., Oct. 24, Kent 25, Warren 26, Youngstown 27, Erie, Pa., 28.

UNCLE TOM'S CABIN (Barbour and Moore, mgrs.): Nashville, Tenn., Nov. 4-6.

UNCLE TOM'S CABIN (Davis and Busby): Leavenworth, Kan., Oct. 25, Lawrence 26, Topeka 27, Emporia 28, Wichita 29.

UNCLE TOM'S CABIN (Sweatman's; Wm. Kibbe, mgr.): Rome N. Y., Oct. 27, Herkimer 28, Utica 29, Binghamton 31, Cortland Nov. 1, Oneonta 2, Norwich 3, Syracuse 4, 5, Auburn 7.

UNCLE TOM'S CABIN (Mills'): Wallaceburgh, Can., Oct. 25, Leamington 26, Windsor 27, Sarnia 28, Port Huron, Mich., 29.

UNCLE TOM'S CABIN (Ball Abby; C. W. Park, mgr.): Xenia, O., Oct. 27, So. Charleston 28, London 29.

UNDER THE DOME (Lincoln J. Carter, prop.; Frederic Kimball, mgr.): Walla Walla, Wash., Oct. 24, Pendleton, Ore., 25, La Grande 26, Baker City 27, Boise, Id., 29, Pocatello 29, Logan, U., 31, Brigham Nov. 1, Salt Lake City 3-5, Ogden 7, Carson City, Nev., 9, Virginia City 10, Reno 11, Auburn, Cal., 12.

UNDER THE RED ROBE: Geneva, N. Y., Oct. 25, Rochester 26-29.

VANCE COMEDY (Elmer E. Vance, mgr.): Hornellsville, N. Y., Oct. 24-29, Towanda, Pa., 31-Nov. 2, Pittston 3-5, Binghamton, N. Y., 7-12.

VAN DYKE-EATON: Bloomington, Ill., Oct. 17-29, Springfield Nov. 1-12.

WAINWRIGHT, MARIE: Pittsburg, Pa., Oct. 24-29.

WAITE COMEDY (Wm. A. Haas, mgr.): Meriden, Conn., Oct. 24-29, Derby 31-Nov. 5, New Britain 7-9.

WAITE'S STOCK (Harry Yeager, mgr.): Binghamton, N. Y., Oct. 24-29, Scranton, Pa., 31-Nov. 5, Wilkes-Barre 7-12.

WARD AND VOKES: Kansas City, Mo., Oct. 24-29.

WARNER COMEDY: (Ben R. Warner, mgr. and prop.): Lincoln, Neb., Oct. 24-29, Sioux Falls, S. Dak., 31-Nov. 5.

'WAY DOWN EAST: Philadelphia, Pa., Oct. 24—indefinite.

WEBSTER STOCK (Thad Stebbins, bus.-mgr.): Port Jervis N. Y., Oct. 24-29, Stroudsburg, Pa., 31-Nov. 5.

WHAT HAPPENED TO JONES (J. J. Rosenthal, mgr.): Minneapolis, Minn., Oct. 24-29, Dubuque, Ia., 31, Clinton Nov. 1, Davenport 2, Cedar Rapids 3, Des Moines 4, St. Joseph, Mo., 5, Kansas City 6-12.

WHAT HAPPENED TO JONES (Broadhurst Brothers, props., Leo B. Sloss, mgr.): Haverhill, Mass., Oct. 22, Lawrence 24, Concord, N. H., 25, Manchester 26, Waltham, Mass., 27, Fall River 28, New Bedford 29.

WHAT HAPPENED TO JONES (Canadian; W. H. Wright, mgr.): Guelph, Can., Oct. 24, Brantford 25, Berlin 26, St. Mary's 27, Barrie 28, Orillia 29.

WHEEL OF FORTUNE: Waterbury, Conn. Oct., 24-29.

WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Harlem, N. Y., Oct. 24-29.

WHITE COMEDY: Meriden, Conn., Oct. 24-29.

WHITE STOCK: Binghamton, N. Y., Oct. 24-29.

WILBUR COMEDY: Arcade, N. Y., Oct. 24-29.

WILSON THEATRE: New Castle, Pa., Oct. 24-29, Ashtabula, O., 31-Nov. 5, Titusville, Pa., 7-12.

WOOD, HAZEL: Port Chester, N.Y., Oct. 24-29, Westfield, Mass., 31-Nov. 5.

WORLD, GARNELLA AND MACK (Town Topics: Rochester, N. Y., Oct. 24-26, Syracuse 27-29, Troy 31-Nov. 2, Albany 3-5.

YON YONSON (Thall and Kennedy, mgrs.): Canton, Ill., Oct. 25, Des Moines, Ia., 29, 29.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Danville, Pa., Oct. 24, 25, Annapolis, Md., 26, 27, Hagerstown 28, 29.

BEGGAR PRINCE: Orleans, Ind., Oct. 25, Salem 26, 27, Mitchell 28, No. Vernon 29.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Buffalo, N. Y., Oct. 24-29, Erie, Pa., 31, Sandusky, O., Nov. 1, Findlay 2, Toledo 3-5, Detroit, Mich., 6-12.

BOSTONIANS: Harlem, N. Y., Oct. 24-29, Washington, D. C., 31-Nov. 5, Philadelphia, Pa., 7-12.

CASTLE SQUARE OPERA: New York city Sept. 5—indefinite.

DANIELS, FRANK: Lawrence, Mass., Oct. 26, Portland, Me., 27-29.

DE ANGELIS, JEFFERSON: Washington, D. C., Oct. 24-29.

DOROTHY MORTON OPERA: St. Paul, Minn., Oct. 11-31.

DARKEST AMERICA AND AFRO-AMERICAN MINSTRELS (John W. Vogel, mgr.): Titusville, Pa., Oct. 24, Union City 25, Erie 26, Dunkirk, N. Y., 27, Jamestown 28, Bradford, Pa., 29.

EL CAPITAN (Harley and Rheinstrom, mgrs.): Erie, Pa., Oct. 27, Meadville 28, Titusville 29, Franklin 30, Butler 27, Warren, O., 28, Youngstown, 29.

FAUST (Porter J. White; Richard Lambert, mgr.): Hastings, Mich., Oct. 24, Holland 25, St. Joseph 26, Niles 27, Three Rivers 28, Sturgis 29, Coldwater 31, La Porte, Ind., Nov. 1, Rensselaer 2, Michigan City 3, Valparaiso 4, Plymouth 5, Pullman, Ill., 7, Mishawaka, Ind., 8, No. Manchester 9, Marion 10, Gas City 11, Elwood 12.

FOX, DELLA: Washington, D. C., Oct. 24-29, Baltimore, Md., 31-Nov. 5, New York city 7-12.

GRAND OPERA (Jules Grau): El Paso, Tex., Oct. 24-29, Tucson, Ariz., 31-Nov. 2, Los Angeles, Cal., 7-Dec. 7.

INTERNATIONAL GRAND OPERA: Cleveland, O., Oct. 24-29.

NIELSEN, ALICE: New York city Sept. 26-Oct. 29, Philadelphia 31-Nov. 5.

ROYAL ITALIAN OPERA: New York city Oct. 10—indefinite.

SOUTHWELL ENGLISH OPERA (Chas. M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—indefinite.

SUPERBA (Edwin Warner, bus.-mgr.): Chicago, Ill., Oct. 24-29.

THE BRIDE ELECT: Pittsburg, Pa., Oct. 24-29, Rochester, N. Y., 31-Nov. 2, Buffalo 3-5.

THE GEISHA: Syracuse, N. Y., Oct. 28, 29.

THE HIGHWAYMAN: St. Louis, Mo., Oct. 24-29, Cincinnati, O., 31-Nov. 5, Pittsburg, Pa., 7-12.

WAITE COMIC OPERA (F. G. Harrison, mgr.): Hartford, Conn., Oct. 24-29, New Haven 31-Nov. 5, Bridgeport 7-12.

WILBUR-KIRWIN (W. H. Fullwood, mgr.): Raleigh, N. C., Oct 24-29, Wilmington 31-Nov. 5.

WILBUR OPERA: Minneapolis, Minn., Sept. 11—indefinite.

WILSON, FRANCIS: New York city Sept. 19—indefinite.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Paterson N. J., Oct. 24-29, New York city 31-Nov. 12.

AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Buffalo, N. Y., Oct. 24-29, Albany 31-Nov. 5, Philadelphia, Pa., 7-12.

BLACK CROOK BURLESQUERS (Jermon): Baltimore, Md., Oct. 24-29.

BOB TON BURLESQUERS: New York city Oct. 16-Nov. 5, Montreal, Can., 13-19.

BROADWAY BURLESQUERS: Pittsburg, Pa., Oct. 24-29.

CITY CLUB: Grand Rapids, Mich., Oct. 24-29.

CITY SPORTS: Philadelphia, Pa., Oct. 24-29.

CLARK BROS'. BURLESQUERS: Cincinnati, O., Oct. 24-29.

CON-CURRENS: Cleveland, O., Oct. 24-29.

DAINTY DUCHESS: Providence, R. I., Oct. 24-29.

DEVERE SAM: Newark, N. J., Oct. 24-29, New York city 31-Nov. 12.

GAYETY MANHATTAN: Philadelphia, Pa., Oct. 24-29.

GAY GIRLS OF GOTHAM: New York (Southmayd and Colden, props. and mgrs.): Pittston, Pa., Oct. 24, Mauch Chunk 25, Ashland 26, Shamokin 27, Shenandoah 28, Philadelphia 31-Nov. 5, Brooklyn, N. Y., 7-12.

GAY MASQUERADERS (Gus Hill, mgr.): New York city Oct. 24-29, Pittsburg, Pa., 31-Nov. 5, Cincinnati, O., 7-12.

GAY MORNING GLORIES: Brooklyn, N. Y., Oct. 24-29.

HIGH ROLLERS: Brooklyn, N. Y., Oct. 24-29.

HOPKINS' TRANS-OCEANICS (Robt. Fulgora, mgr.): New York city Oct. 24-Nov. 5, Brooklyn, N. Y., 7-12.

HOWARD, MAY: Newark, N. J., Oct. 24-29.

HYDE COMEDIANS: Buffalo, N. Y., Oct. 24-29.

IRWIN BROS.: New York city Oct. 17-29.

JOLLITZ BRIGHT LIGHTS (C. H. Jolliffe, mgr.): Horton, W. Va., Oct. 24-29, Harmon 27-29, Hendricks 31, Nov. 1, Parsons 2, 3, Montrose 4, 5.

KNICKERBOCKERS: Philadelphia, Pa., Oct. 17-29.

LONDON BELLES: Easton, Pa., Oct. 24, 25, Pottsville 26, Lebanon 27, Harrisburg 28, 29.

LONDON GAIETY GIRLS: Atlanta, Ga., Oct. 24-29.

MADDEN AMERICAN ATHLETES: Syracuse, N. Y., Oct. 24-29.

MARION EXTRAVAGANZA: Troy, N. Y., Oct. 24-30, Albany 31-Nov. 6.

MERRY MAIDENS' BURLESQUE (Jacobs and Lowry): Philadelphia, Pa., Oct. 24-29.

MISS NEW YORK, JR.: Jersey City, N. J., Oct. 24-29.

MOULIN ROUGE: Atlanta, Ga., Oct. 17-29, Philadelphia, Pa., 31-Nov. 5.

NIGHT OWLS: Providence, R. I., Oct. 24-29.

OCTOROONS: Brooklyn, N. Y., Oct. 24-29.

PARISIAN WIDOWS: Brooklyn, N. Y., Oct. 24-Nov. 5.

POUSSE CAFE: St. Louis, Mo., Oct. 24-29.

RENTZ-SANTLEY: New York city Oct. 24-29.

RICE AND BARTON BIG GAIETY: Washington, D. C., Oct. 24-29, Philadelphia, Pa., 31-Nov. 5.

ROBIN HOOD, JR. (Geo. H. Turner, mgr.): Chicago, Ill., Oct. 24-29.

ROBBER AND CRANE BROS.' VAUDEVILLES: Bridgeport, Conn., Oct. 24-26, Waterbury 27-29, Hartford 31, Rockville Nov. 3, Putnam 4, So. Framingham, Mass., 5, Lawrence 7-9, Manchester, N. H., 10-12, New York city 14-19.

ROSE HILL ENGLISH FOLLY (Rice and Barton, mgrs.): Detroit, Mich., Oct. 24-29.

ROSE SYDELL BURLESQUE: Paterson, N. J., Oct. 28, Lebanon, Pa., 27, Harrisburg 28, 29, Philadelphia 31-Nov. 5.

ROYAL BURLESQUERS (Clark Bros.): Milwaukee, Wis., Oct. 24-29.

SPORTY WIDOWS: Manchester, N. H., Oct. 24-26, Troy, N. Y., 27, 28.

STANSELL SPECIALTY SENSATION: Greenville, Tex., Oct. 24-26, Paris 27-29, Corsicana 31-Nov. 2, Waco 3-5, Belton 7, 8, Bryan 9, 10, Navasota 11, 12.

SULLIVAN, JOHN L.: Chicago, Ill., Oct. 24-Nov. 10.

TAMMANY TIGERS (Gus Hill, mgr.): Indianapolis, Ind., Oct. 24-26, Danville, Ill., 27, Champaign 28, Lincoln 29, St. Louis, Mo., 31-Nov. 5, Chicago, Ill., 7-12.

THE GLAD HAND: Boston, Mass., Oct. 24-29.

TROCADERO COMEDIANS (Edw. D. Roberts, mgr.): Manistique, Mich., Oct. 24-26, Escanaba 31-Nov. 5.

VANITY FAIR (Gus Hill, mgr.): Grand Rapids, Mich., 24-26, Kalamazoo 27, Lansing 28, Ann Arbor 29, Buffalo, N. Y., 31-Nov. 5, Pittsburg, Pa., 7-12.

VAUDEVILLE CLUB (Weber and Fields): Boston, Mass., Oct. 17-29.

VENETIAN BURLESQUERS: New York city Oct. 17-29.

WEBER AND FIELDS: Philadelphia, Pa., Oct. 24-29.

WILLETT AND THORNE FARCEURS: Providence, R. I., Oct. 24-29, Boston, Mass., 31-Nov. 5, Springfield 7-12.

WILLIAMS' OWN: Chicago, Ill., Oct. 17-29

ZERO: New York City Oct. 17 29.

MINSTRELS.

BEACH AND BOWERS': Ft. Scott, Kan., Oct. 25, Butler, Mo., 26, Rich Hill 27, Joplin 29.

BARLOW BROS.': Danville, Ky., Oct. 24, London 25, Middlesborough 27, Athens, Tenn., 28, Chattanooga 31-Nov. 2, Knoxville, 3-5.

DENTON'S: Goldsboro, N. C., Oct. 25, Winston 26, 27.

DIAMOND BROS'.: Athens, O., Oct. 24, Middleport 25, Gallipolis 26, Pt. Pleasant, W. Va., 27, Huntington 28, Guyandotte 29.

DUMONT'S: Philadelphia, Pa., Sept. 10—indefinite.

GORTON'S: Astoria, Ore., Oct. 26, Portland 30-Nov. 5.

HAVERLY'S: Lockport, N. Y., Oct. 24, London, Can., 25, Hamilton 26, Toronto 27-29, Montreal 31-Nov. 5.

HI HENRY'S: Dodge City, Kan., Oct. 24, La Junta, Col., 25, Pueblo 26, 27, Colorado Springs 28, 29, Denver 31-Nov. 5.

HOOPER'S: Mexico, Mo., Oct. 25, Centralia 26, Columbia 27, Huntsville 28, Norborne 29.

LELAND & SELBOY'S: Princeton, Ill., Oct. 24, Elgin 25, DeKalb 27, Sycamore 28, Clinton, Ia., 29, 30, Moline 31, Davenport Nov. 1, Ottumwa 2, Des Moines 3-5, Cedar Falls 7, Austin, Minn., 8, La Crosse, Wis., 9, 10, Winona, Minn., 11, 12.

MAHARA'S: Salt Lake City, U., Oct. 23-25.

PRIMROSE AND DOCKSTADER'S (J. H. Decker, mgr.): St. Louis, Mo., Oct. 23-29, Louisville, Ky., 31, Nov. 1, Evansville, Ind., 2, Terre Haute 3, Indianapolis 4, 5.

RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: St. Louis, Mo., Oct. 23-30, Lexington, Ky., 31.

SCOTT'S (W. A. Junker, mgr.): Aurora, Ill., Oct. 24, La Salle 25, Dixon 26, Sterling 27, Clinton, Iowa, 28, Dubuque 29, Platteville, Wis., 31, Freeport, Ill., Nov. 1.

WASHBURN'S: Ithaca, N. Y., Oct. 25, Geneva 27, Auburn 29.

WEST'S, WM. H.: Baltimore, Md., Oct. 24-29, Washington, D. C., 31-Nov. 5.

WILSON-CLEVELAND: Americus, Ga., Oct. 25, Macon 26, Columbus 27.

MISCELLANEOUS.

AMENT, W. D.: Hopkinsville, Ky., Oct. 24-28.

BOSTON LADIES' MILITARY BAND: St. Louis, Mo., Oct. 31-Nov. 5.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Northfield, Minn., Oct. 24, Austin 25, Fayette, Ia., 26, Charles City 27, Cedar Falls 28, Eldora 29, Ft. Dodge 31, Algona Nov. 1, Spencer 2, Perry 3, Boone 4, Lake City 5, Des Moines 7.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Schenectady, N. Y., Oct. 24, Gloversville 25, Utica 26, Rochester 27, Medina 28, Buffalo 30, Dunkirk 31, Cleveland, O., Nov. 2, Toledo 3, Adrian, Mich., 4, Manistee 5, Joliet, Ill., 6, Chicago, 12—indefinite.

CAMERON COMPANY (C. H. Kerr, mgr.): Greenville, O., Oct. 24, Union City, Ind., 25, St. Mary's, O., 26

CANADIAN JUBILEE SINGERS: Bowling Green, O., Oct. 25, Rudolph 26, No. Baltimore 27, Findlay 28, McComb 29, 30.

DAY (Hypnotist): Bradford, Pa., Oct. 24-31.

HILLYER'S WONDERS: Sistersville, W. Va., Oct. 22-24, Mason City 25, 26, Pt. Pleasant 27, 28, Middleport, O., 29-31.

NASHVILLE STUDENTS: Brownsville, Tenn., Oct. 24, Paris 26, Nashville 28, 29, Decatur, Ala., 31-Nov. 5, Jackson, Miss., 7-18.

PERKINS, ELI: Alma, Mich., Oct. 25, Elmore, O., 26, Fremont 27, Sharon, Pa., 29, Sandusky, O., Nov. 7, Pembertonville 8, Hicksville 9, Lancaster 10, Wilmington 11.

PHELPS CONCERT CO: Olin, Ia., Oct. 24-26.

SANTANELLI (E. F. Rosenberg, mgr.): Winchester, Ky., Oct. 24-29, Richmond 31-Nov. 5.

SOUSA'S BAND: Exposition, St. Louis, Mo., Sept. 14-Oct. 29, Kansas City 30, St. Joseph 31, Sedalia Nov. 1, Quincy, Ill., 2, Burlington, Ia., 3 Galesburg, Ill., 4, Peoria 5, Davenport, Ia., 6, Cedar Rapids 7, Ottumwa 8, Des Moines 9, Sioux City 10, Mankato, Minn., 11, Minneapolis 12, St. Paul 13.

TENNESSEE JUBILEE SINGERS (P. R. Miller, mgr.): Albany, Ind., Oct. 25.

THE BOONES (YAKI: the Hindoo Hypnotists and Mind Readers): Cambridge, O., Oct. 27, 28, Lancaster 31-Nov. 1, Logan 3, 4, Pomeroy 10, 11.

THE THREE BOSTONIANS MUSICAL COMPANY: Schenectady, N. Y., Oct. 24, Albany 25, Cohoes 26.

CIRCUSES.

BARNUM AND BAILEY: Bedford, Eng., Oct. 24, Leuton 25, Oxford 26, Aldershot 27, Reading 28, Swindon 29, Cheltenham 31, Gloucester Nov. 1, Hereford 2, Worcester 3, Kidderminster 4, Dudley 5, Wolverhampton 7, 8, Shrewsbury 9, Stratford 10, Stoke 11, 12.

POREPAUGH-SELLS BROS.: Knoxville, Tenn., Oct. 25, Johnson City 26, Asheville, N. C., 27, Statesville 28, Greensboro 29.

NORRIS BROTHERS: Galveston, Tex., Oct. 24-29.

PAWNEE BILL'S WILD WEST SHOW: Dixon, Texas., Oct. 25, Lebanon 26, Nashville 27, Murphysboro 28, Tullahoma 29, Chattanooga 31.

RINGLING BROTHERS: Arkadelphia, Ark., Oct. 24, Texarkana 25, Paris 26, Bonham 27, Sherman 28, Greenville 29, Dallas 31.

IN OTHER CITIES.

(Received too late for classification.)

PORTLAND, ORE.

Mathews and Bulger, in their rag-time opera, By the Sad Sea Waves, with good co. and play, filled the Marquam 13-15.

At Cordray's 10-15 The Heart of Chicago did large business.

Emma Darrow, a talented, sweet-voiced contralto, of Vancouver, Wash., has accepted an engagement in one of New York's theatres. She will leave for New York within a few days.

Stanley and Lolita Lamb, children of Mr. and Mrs. Charles Young Lamb, Portlanders, were engaged by General-Manager J. B. Hogan, of The Heart of Chicago, 15, for Under the Dome. The children are six and eight years of age only, sing and dance astonishingly well for so small tots, and are very bright.

Suit to recover on a bond for $10,000, given to insure the payment of the rent for the Marquam, was filed in the State Circuit Court here 12 by the Portland Title Guarantee and Trust Co. against the Northwestern Theatrical Association, A. D. Charlton and Twin-Wo-Charley, of Portland. The bond was executed in May, 1895. It was signed by A. D. Charlton, George W. Dickinson (of Tacoma, Wash.), R. W. Baxter (of Omaha, Neb.), and Twin-Wo-Charley, and by the Northwestern Theatrical Association, M. M. Peri, President, and S. C. Heilig, Secretary. The theatre was leased to the N. W. T. A. for fifty-seven months, at a rental of $7,500, and $8,000 for the year beginning Feb. 1, 1899, payable quarterly. It is alleged the lessees have neglected and failed to pay the rent, and that a sum is now due in excess of the amount of the bond. The bondsmen are, therefore, called upon to meet their obligations.

J. Adrian Epping, the well-known and popular Portland singer, received a telegram from Manager Dunne, of A Milk White Flag, requesting him to join the co. at Omaha, and Mr. Epping left here 17. Manager Dunne will find in Mr. Epping a clever member of his co.

George Riddle, the Shakespearean reader, will, beginning Nov. 5, give a series of readings here, opening with A Midsummer Night's Dream, to be followed by Henry V. In 1896 and 1897 Mr. Riddle gave similar readings here to large and appreciative audiences.

Karl Kennett (Guy Catlin) and Lyn Udall (John Henry Keating), the rising young song-writers, are issuing two songs, "O, Madam, Dear Madam" and "Just Suppose;" the former a "tramp" song, and the latter one of the sweetest-toned and worded ballads obtaining. Manager Ryley, of Mathews and Bulger co., while here, 13-15, took with him Kennett-Udall's "Brass Buttons" song, to be sung in his co. He also contracted with Lyn Udall for a musical finale for the second act of By the Sad Sea Waves, on which Mr. Udall is working. O. J. MITCHELL.

BROOKLYN.

SATURDAY, Oct. 22.

Sol Smith Russell's annual visit to the Montauk, as usual, was a source of delight to his many admirers, who turned out in liberal numbers at each performance. His new medium, Uncle Dick, from the pen of Martha Morton, is somewhat of a puzzle to classify. The first act is admirable, telling an interesting story in well chosen language and clean cut action. After that the story wanders off into devious ways, until at the close of the evening the effect in general may be likened unto that of an allegorical monologue. Mr. Russell's charming personality, however, has always been, and is yet, more than sufficient to atone for what may be found lacking in the author; and when backed by the capital aid afforded by such sterling performers as Fanny Addison Pitt, Alfred Hudson, Florence Rockwell, Lionel Barrymore, Lila Converse, William Farnum, Alice Thill, William Bernard, and Jacques Martin, the result cannot be otherwise than satisfactory. In consequence of the enormous demand, at advanced prices, to see Ada Rehan's Roxane in Cyrano de Bergerac, Colonel Sinn will present Rostand's drama throughout all next week in lieu of the repertoire first announced. Alice Nielsen in The Fortune Teller is underlined for Oct. 31.

At the Amphion, Dan Daly in The Belle of New York, attracted a share of attention in the Eastern District. The production in general is the same as that of a few weeks since, when down town, excepting the substitution of Louise Beaudet for Gladys Wallis as the little French girl. The house programme has again exploited the bogus record of The Belle of New York's run at the Casino. When at the Montauk, the claim of nearly two hundred and fifty nights was made. In this instance the management has been more modest, and asserted it was almost two hundred times instead. As a matter of fact, the original run, inclusive of extra matinees, was but forty-nine performances, the extravaganza being first seen there on Tuesday, Sept. 28, and shelved on Saturday, Nov. 13, of last year. Manager Clarence Fleming next introduces Burr McIntosh in A War Correspondent.

The Bostonians divided the week at the Columbia between The Serenade and Robin Hood, the latter being sung Wednesday afternoon, and announced for both Thursday and Saturday evenings. Monday night Mr. Barnabee was out of the cast, his role in The Serenade being given by Norman Crampton. Helen Bertram, owing to domestic bereavement, was replaced by Eleanor Giusti, in the part of Yvonne. Jessie Bartlett Davis with George Frothingham, and W. H. MacDonald have repeated their old time hits, while business has been of a size to satisfy all concerned. Denman Thompson in The Old Homestead is the next billing.

James O'Neill received a large degree of attention at the Grand Opera House, when his new play, When Greek Meets Greek, was rewarded with intelligent audiences of large size. The star divided the honors with Minnie Radcliffe and Edmund Breese, whose joint work was of a high order of excellence. The perennial Monte Cristo was the feature at the Wednesday matinee, also on the last three nights of the week. Manager Frank Dietz has a week of merriment to ensue with The Rays in A Hot Old Time.

The Gayety yielded an opportunity, with Tempest Tossed, for those who revel in the rip snorting type of melodrama to enjoy themselves to the utmost. Manager Bennett Wilson follows it with that sterling performer, James O'Neill, in the same plays current this week at the Grand.

That In Old Kentucky has lost none of its potency is proven by the good business it has done at the Bijou, where Manager Harry C. Kennedy next reveals John Martin's Secret.

At Hyde and Behman's, Horace Goldin, the conjuror, showed his dexterity in palming, and incidentally exhibited some clever illusions. The Carl Damann Troupe performed difficult gymnastic feats with pleasing ease. Carrie Scott trilled some lyrics in a style peculiar to herself, with consequent applause of the most vehement kind. Her coadjutor, a diminutive coon, proved no insignificant factor in getting a big hand. Francesca Redding consumed twenty-seven minutes in exploiting The Duchess of Devonshire, in which she was aided by Eugene Moore. The Troubadour Trio, numbering Clara Bonne, Herman and Annie Gerold, presented a striking appearance in their rich costumes, and sang admirably. 'Way Up East, Richard Carle's travesty on the Manhattan Theatre success of last season, caught some laughs, but must have been decidedly enigmatical to those unfamiliar with the play it burlesqued. Adams, Casey and Howard's turn, both in developments and material used, should be accorded the respect due to old age. James W. Reagan sang songs that have been long familiar in his repertoire, while Le Roy and Clayton made McGowan's Visit an entertaining skit. Batty's Bears brought the curtain down with numerous tricks that showed wondrous patience upon the part of their trainers and considerable intelligence among the beasts. Manager Henry W. Behman's next headliners are Lillian Burkhart and Julie Mackey.

All the Comforts of Home were found at the Park Theatre, and, as presented by May Robie, Francis Powers, Amy Lee, and Leonard Grover, Jr., the exhibit was of real interest.

The Brooklyn Music Hall echoed to the witticisms of Gus Williams, whose name was the leading one of a programme taken part in by Henry Bagge and supporting cast in A Husband's Holiday; and Eva Mudge, a daughter of old Hank Mudge, who in his time was one of the features at Bonley's Minstrels on Court Street, and later at Tom Donnelly's Olympic, which stood in the heart of the present dry goods district on upper Fulton Street. Wagner and Arnim, Billy McLain, and Madame Cordelia, with the Bannocks, have rounded out the list of talent at this prosperous resort.

Sam Devere's more than excellent aggregation of performers, commented upon previously when at the Star, gave the best show of the season at the Empire. The exhibition of the biograph in this city again establishes in no uncertain manner the superiority of that machine over its many competitors. Manager James H. Barnes next entertains Weber's Parisian Widows.

At the Star Manager William L. Bissell has given shelter to Fred Rider's New Night Owls, whom he will evict to make place for The Gay Morning Glories.

N. S. Wood, a favorite of the clientele at the Lyceum, took up the work there with The Orphans of New York, and will next appear in Out in the Streets on that stage.

The Unique was the domicile of The Merry Maidens, who are to be succeeded by The High Rollers.

Sol Smith Russell joined hands with Colonel Sinn in getting up a benefit for the Immaculate Conception Day Nursery, which prospered to a large degree as the result of a special performance of Uncle Dick at the Montauk Theatre on Thursday afternoon, Oct. 20.—The many friends of Edwin Alfred Wigley, treasurer of the Amphion, are tendering congratulations to that gentleman, in consequence of the announcement of his approaching marriage. The bride-elect is a member of one of the old Long Island families, and is possessed of a handsome competency.—It is rumored that a curtailment of the daily matinees is in contemplation at some of the local theatres. It would be a wise move, for, with two or three exceptions, they do not make sufficient return, and involve unnecessarily arduous labor upon the unwilling performers.

SCHENCK COOPER.

G. B. BUNNELL'S SUCCESS.

G. B. Bunnell is jubilant over the great success of his Park City Theatre, Bridgeport, which has beaten all records in the history of this theatre. Negotiations are now going on with managers of all the big attractions to have them presented at this theatre. The house has been newly furnished throughout, and all the latest improvements and appliances have been added to bring it up to the standard of the Hyperion Theatre, New Haven, in connection with which it is run. New exits have been provided and add much to the safety and convenience of those who patronize the house. All trolley cars lead to this theatre, and the result is that large theatrical parties come by the trolleys to attend the performances from nearby towns. Mr. Bunnell has secured for his assistant manager at the Park City Theatre W. L. Rowland, who is no stranger to Bridgeport, having been connected with theatres there for some years. His record is a good one, it having been perfectly satisfactory to both the public and the players. The present outlook for this season augurs a prosperous one, and Mr. Bunnell, by his indefatigable efforts to secure all that is good in the way of attractions, is richly deserving of all the success that may come to him.

MATTERS OF FACT.

Harry R. Vickers, business-manager for Tommy Shearer, writes that his company was booked for Salem, O., but canceled, and that the cancelation was accepted in a letter from the local manager; that when the company played East Liverpool, O., the Salem manager attached the company's property, claiming damages, and that the company's management contested the case in court and won, the plaintiff having to pay the costs.

The Elroy Stock company recently closed a two weeks' engagement at the Grand Opera House, Chester, Pa., playing to 18,562 paid admissions in twelve nights and three matinees. Manager Thomas Hargreaves says this is the largest business ever done in Chester.

Florence Hamilton is repeating her successes of last season with Corse Payton's Stock company. At Lawrence, Mass., last week the local critics praised highly her excellent work in trying roles.

Two Little Vagrants played last week the banner engagement of the season at the Star Theatre in this city, turning people away at every performance.

Harry Corson Clarke, in What Happened to Jones, has been breaking records on his first trip in Southern California. This week he will open new theatres at Phoenix and Tucson, coming thence into Texas.

World, Garnella and Mack are meeting with unusual success this season in Town Topics. Their performance is clean, bright and clever.

Brooke and his famous Chicago Marine Band, under the management of Howard Pew, will commence their fifth Winter season there at the Grand Opera House, Chicago, Nov. 6.

Frank Burt telegraphs that Under the Dome packed Burt's Theatre, Toledo, on Sunday night.

Arnold Wolford has secured, through the Winnett Play Bureau, Jefferson's Shadows of a Great City. The same agency has also provided Rice's Comedians with Leffingwell's Blue Grass and the Dayne-Fanshawe company with The Hand of Fate.

The People's Theatre, Toledo, O., conducted as a popular price theatre, has been well named, as it is the people's theatre in fact as well as name. Popular melodramas, farce-comedies and the best burlesque companies are played here to paying business. C. F. Stevens is the business-manager of the house.

"The Recollections of Robert Houdin" have been republished by Charles L. Burlingame & Co., Box 851, Chicago, Ill., the publishers of works pertaining to the black art, and makers of many original tricks of magic. Their illustrated catalogue will be sent to all subscribers to the above work.

Caryl Wilbur, for two seasons associated with Lillian Burkhart in her vaudeville sketch, will be disengaged after Oct. 30. He will consider offers to join a woman star in vaudeville.

"Cash," care this office, will purchase the rights to plays that have been successful.

First-class attractions will find available open time at the Grand Opera House, Paulding, Ohio, managed by H. G. Barnes. The town has a population of 4,000, with a large percentage of theatregoers.

Emma Krause and Margaret Ross continue a hit in their coon songs, being ably assisted by their Dutch pickaninnies. Their success at New Haven last week was pronounced.

O. D. Woodward, whose stock company at the Creighton Theatre, Omaha, Neb., has achieved such success, both artistically and pecuniarily, has concluded to establish stock organizations at St. Paul and Kansas City. The former company will open Nov. 20, while the latter is to open Dec. 24. His Omaha company will be transferred to Minneapolis, commencing an eight weeks' engagement Nov. 13.

TELEGRAPHIC NEWS

CHICAGO.

Peace Jubilee Booms Business—Hall's Married Fifteen Years—Patter.

(Special to The Mirror.)

CHICAGO, Oct. 24.

As a general rule the theatrical manager does not look with favor upon the merry, pattering raindrops, but last week in Chicago he was really inclined to regard our deluge weather with glee, as the steady downpour served to drive the jubilee visitors off the streets and into the playhouses. As a consequence every house in town did a wonderful business. The jubilee was a great thing in many ways. Some 200,000 strangers came in to enjoy it, and the banquet and ball were very swell affairs. The big procession of Wednesday was over by 2 o'clock and the idle crowds took in the matinees. Mr. McKinley, of Washington, has returned to his home, however, and we are again down to the usual. But the people are still keeping up their pleasing practice of enriching the managers, and the indications are that this will be the largest season that the local houses have ever enjoyed.

This is Mr. Gillette's last week in Secret Service at Powers' New Theatre. Nat Goodwin and his charming wife follow next week, opening their annual visit with Nathan Hale.

Attracted no doubt by our theatrical prosperity, our old friend, Hugh Coyle, leased the big People's Institute, on the West Side, and will present "old-time minstrelsy" at the magical "10, 20, 30." He promises "a melange of mirth," and all old bill writers know what that means.

Julia Marlowe closed her Chicago engagement at the Columbia last Saturday evening, and last night Louis Mann and Clara Lipman gave The Telephone Girl for the first time here to a tremendous audience.

The October dinner of the Forty Club will take place at the Grand Pacific Hotel to-morrow evening, and among the club guests invited are William Gillette, Walter Thomas, Felix Morris, Henry E. Dixey, Willis P. Sweatnam, Burton Holmes, John A. Lane, Charles Herman, and Louis Mann.

Madame Modjeska's first week was a succession of packed houses at the Grand, and her production of Antony and Cleopatra met with much favor. Her second week opened with Mary Stuart this evening, and she will repeat Antony and Cleopatra Thursday and Saturday evenings. Macbeth will be given Wednesday and Friday evenings and at the Saturday matinee, while Magda will be the bill to-morrow evening and at the Wednesday matinee. Frank Daniels will follow Modjeska in The Idol's Eye, which has never opened here.

Burton Holmes opened his illustrated lecture season Friday evening and Saturday afternoon at Central Music Hall, entertaining two large audiences with "The Hawaiian Islands," and Theodore Thomas gave his regular concerts Friday afternoon and Saturday evening before large houses at the Auditorium.

Charlie Yale's The Evil Eye seemed to suit the tastes of jubilee visitors and had two weeks of Litt business at McVickers', where Johnstone Bennett followed last night in Blaney's A Female Drummer to the capacity of the big house. With her are Richards, Canfield, and Sweatnam.

The fact that that noble actor, John L. Sullivan, still holds a warm spot in the hearts of the lovers of dramatic art was evidenced by the crowds that greeted him twice yesterday at the Adelphi.

Blaney has another farce here this week. It is A Boy Wanted, which had a big reception at the Bijou yesterday.

An Enemy to the King entertained two large houses at the Lincoln yesterday, while George W. Monroe in Her Majesty the Cook delighted the patrons of the Alhambra afternoon and evening.

Hanlon's New Superba opened yesterday at the Academy of Music. Hopkins' Stock company put on Held by the Enemy for the week, while the stock company over at the Lyceum gave a revival of Trilby.

Al. Lang blew in on me the other day with a letter from that grand old man of the drama, Joe Whiting, and I had two pleasant calls from Maclyn Arbuckle, in the form of two excellent photographs of his breezy self.

Our old burnt cork friend, E. M. Kayne, has opened a theatrical exchange in the Masonic Temple, and is prepared to furnish anything from a soubrette to a villain at short notice.

Donald Bruce Wallace has dug from the forgotten past the name of Ann Gougenheim, who played ingenues at the Broadway Theatre in 1850. Ann still has a large following in the soubrette album.

Fields and Lewis of the Broadway Burlesquers, have sent me the house programme of the New Lyceum Theatre, of Niagara Falls, in which appears this pleasing paragraph: "Fifteen minutes' intermission will be given during the performance, at which time Hot Lunch, in the shape of Fried Oysters, will be served to all in attendance. Those holding 10-cent tickets can step to the bar and be served, and all those in the balcony can have their orders served in the boxes." Imagine a hot lunch in a Lyceum!

Ed Hilton, of A Gay Matinee Girl, reports a large business, although he recently played against McKinley's Washington Troubadours at Omaha, and he has discovered a one-night Nebraska milliner of the name of Hattie Hoggsette. I'm afraid that first syllable would hurt Hattie's chances if she went to New York to go on the stage.

In my police court the other day a woman complained against her husband because he bit off a piece of her nose when she thought he merely wanted to kiss her. What a situation for Lincoln J. Carter!

The stalwart comedian Jerome Sykes is now carrying a "side line," as the drummers say, for with C. H. Jackson, a New York transfer man, he has bought out Arthur Dixon and the Caryl Young Theatrical transfer here. He will carry all kinds of loads on easy terms.

Davis and Busby have received the following unique application for an Uncle Tom job in their company: "Would like to negotiate with you for a position in your company to play mark. If that filled any other part except St clare and Legree. Would like the Stage management as I understand the Business Thoroughly from begining to end. Scrap Book full of notices &c as to ability. Salary not so much an object as a long season can bring several Good props such as Knife Whip Revolvers Eva Book &c an answer at your earliest leisure. P. S. Can Bring interleaved book of U. T. C. with all Business Gags &c can play it with 7 men and 3 women and more if manager wishes." If a man with that list of "props" was brought before me in the police court he would get the limit.

What do you think of me? Fifteen years married to-day and not a gray hair in either head. You can't beat it! "BIFF" HALL.

PHILADELPHIA.

Jubilee Excitement—Offerings of the Theatres—The Prosperous Stock Companies.

(Special to The Mirror.)

PHILADELPHIA, Oct. 24.

Peace Jubilee week opens with the city full of people, excitement and glorious prospects. The preparations are all on an immense scale, and promise a golden harvest for the theatres.

The Park Theatre Stock company, headed by Eugenia Blair and William Bramwell, have scored a triumph in Helena, the play being nightly received with enthusiasm by large audiences. The entire company deserve credit for conscientious work. Next week, Divorcons, with Rachel Deane and Blanche Howard added to the stock organization.

The Southwell English Opera company at the Grand Opera House offer The Little Tycoon for the week. This opera pleases the masses, and is splendidly staged. Linda da Costa, the new prima donna, is favored with youth, good voice, handsome presence, and has become a local favorite. For week of Oct. 31, Rigoletto, three evenings and matinee, with Signor Del Puente, and, for the intervening nights, Il Trovatore. The first production in English of La Boheme is postponed until Nov. 7.

William H. Crane opened this evening at the Chestnut Street Opera House for three weeks, with A Virginia Courtship. The Sign of the Cross, with Charles Dalton, Nov. 14.

The Conquerors and the Empire Theatre Stock company are at the Broad Street Theatre for two weeks, the sensational second act being liberally discussed in the press in the vain hope of exciting morbid curiosity. Nov. 7, The Bostonians in The Serenade.

A Stranger in New York, with Harry Conor, Harry Gilfoil, and Florence Wickes in principal roles, is the card at the Chestnut Street Theatre this and next week. Alice Nielsen in The Fortune Teller Nov. 7.

Gayest Manhattan, rewritten and thoroughly up to date, is at the Auditorium this week, turning away people at the opening this evening. This week should prove a record breaker. Weber and Fields' Vaudeville Club follows Oct. 31.

'Way Down East opened to-night at the Walnut Street Theatre. The company includes Phoebe Davies, Odell Williams, Forrest Robinson, George Backus, Frank Bell, Jeanne Millard, Edwin W. Hoff, Sarah Stevens, Louise Galloway, and Ella Hugh Wood.

The National Theatre has a big card this week in the popular favorites, Clifford and Huth, who have worked hard in vaudeville, thus gaining an immense following. Their farce offering, A High Born Lady, is a big success and a sure winner. It is full of comic situations, and Clifford and Huth have an excellent supporting company with original features, all received with great favor. The advance sale for week guarantees the banner week of the season. John Martin's Secret comes Oct. 31. Cumberland '61, Nov. 7.

The Girard Avenue Theatre Stock company this week presents a three-act farcical-comedy by Charles S. Fawcett, originally produced in London in 1887, entitled The Late Mr. Brown, which, under the clever guidance of George R. Edeson, the stage-manager and able comedian, has been brought up to date. The story details the adventures of Greygory Grayain, a lawyer, who writes and prepares to produce a play. He is about to have it put on when one of his performers disappoints him. This is the cue for the appearance in the plot of John Phillip Macready Burbage, an actor of the old school, who takes a part at short notice. There are other characters who mix matters generally, notably Stokes, an office boy, who, by the aid of a handy telephone, brings a number of undertakers on the scene who want to bury everybody in the play. Christopher Cute, a Scotland Yard detective, arrives on the scene and is anxious to arrest every one. He is looking for the body of a man supposed to be ready for burial, The Late Mr. Brown. The cast includes the principal members of this capital organization, and they may all feel proud of their reception and the pleasure they gave to a large audience. Next week, Hasel Kirke.

The Face in the Moonlight at Forepaugh's Theatre with the stock company is a creditable representation. Carrie Radcliffe is well supported by every member of this organization, and with the original music and splendid scenic effects, equals its former presentation at high prices. Brother for Brother week of Oct. 31.

The Dawn of Freedom, with a company headed by Paul Gilmore, holds the week up at the People's Theatre. For next week, My Friend from India.

The Standard Theatre with stock dramatic company announces The Little Detective for week.

Dumont's Minstrels have been doing so well at the Eleventh Street Opera House that a change of programme has been found unnecessary.

There is a jubilee production of As You Like It at the Academy of Music this evening for the benefit of the National Relief Commission. In the cast are Mary Shaw, William G. Beach, Howard Kyrle, Charles W. Butler, Gilmore Scott, Basil West, George Barbiere, E. H. Pendleton, Stephen Wright, George W. Murray, Frank Roberts, Kate Gilbert, Alice Pennoyer, Maude Durban Skinner.

The chorus rehearsals of the grand opera season, under Charles A. Ellis, commenced in this city last week, and the entire repertoire to be presented during their term will be thoroughly reviewed.

S. FERNBERGER.

BOSTON.

Cyrano de Bergerac at the Castle Square—Other Attractions—News and Jottings.

(Special to The Mirror.)

BOSTON, Oct. 24.

Boston has it at last. The Cyrano de Bergerac bacillus has struck the Hub, and it is expected that a perfect epidemic will be the result.

The Castle Square has the credit of giving the first public acting of the famous play, and the house to-night was crowded in every part. It seemed as if the season subscribers for all the rest of the week had tried to be on hand for the first performance, which was given with this cast:

Cyrano de Bergerac	J. H. Gilmour
Christian de Neuvillette	Charles Mackay
Comte de Guiche	William Humphrey
Ragueneau	W. C. Masson
Le Bret	J. L. Seeley
Captain Carbon Jaloux	Lindsay Morison
Ligniere	Tony Cummings
De Valvert	N. H. Fowler
Montfleury	Alban W. Purcell
Jodelet	John J. Geary
Cuigny	Stanley Kent
Brissaille	John B. Walker
Roxane	Lillian Lawrence
Duenna	Lizzie Morgan
Mother Marguerite	Rose Morison
Sister Marthe	Marian A. Chapman
Sister Claire	Evelyn Faber

Howard M. Ticknor made the translation from the French, but after his work was completed J. H. Gilmour took the matter in hand, and adapted it to the requirements of the company and the patience of a Castle Square audience. The first change of importance was the condensation of the first two acts into one, and this was followed by the elimination of later scenes, so as to obtain the necessary time limit, to say nothing of making it more of a one-part play than ever before. Roxane, Christian, Ragueneau, and several other characters seem to have suffered in order to make Cyrano as prominent as his nose. Mr. Gilmour played the part superably, and the Castle Square production might well claim success on account of his personal skill, but then he was splendidly supported, and the Roxane of Lillian Lawrence was a worthy companion work. Charles Mackay was admirable as Christian, and W. C. Masson, who took the part of Ragueneau at rather short notice, made a hit. Lizzie Morgan was capable as ever as the Duenna, and William Humphrey, Lindsay and Rose Morison, Tony Cummings, and J. L. Seeley come in for praise. The company has been largely augmented for this production.

Sol Smith Russell opened his annual engagement at the Tremont this evening, appearing in his new play, Uncle Dick. Mr. Russell's engagement is earlier than usual this year, and is shorter than theatregoers will desire, for he is followed next week by the Daly production of Cyrano de Bergerac.

From melodrama to farce-comedy is the step taken at the Columbia this week. The newcomer is Charles E. Blaney's A Hired Girl, which is well remembered here, and which has Thomas J. Ryan and Edwina as conspicuous features.

Up the street at the Grand Opera House there is another farce-comedy in A Spring Chicken, which introduces Sam Collins, Bernard Dyllyn, Madeline Marshall, and the lovely Clerise Sisters. The engagement is for only a week.

Romany Rye at the Bowdoin Square introduces the full strength of the stock company, with William J. Romaine in the title-role. It seems that the Bowdoin Square will see Cyrano de Bergerac after all, but it is not until after the production of The Galley Slave and Rip Van Winkle.

Anna Held continues to appear at the Park and in the columns of the Boston papers. Milk baths are not in it for an instant with her present exploiting. During the past week she has been robbed of several valuable dresses, sued for a loan made by her advance agent, and persecuted by an impetuous French admirer. (To be continued in our next.)

Maude Adams began her fifth week at the Hollis Street to-night in The Little Minister.

This is the last week of the Rogers Brothers in A Reign of Error at the Boston Museum.

The White Heather is in its third week at the Boston, and the engagement will last for two weeks more.

R. A. Barnet is said to be considering an offer to become librettist to Daly's Theatre, with productions in London to follow those in New York.

A large party of Boston dramatic writers and others went down to Providence 22 to attend the opening of B. F. Keith's Theatre there. All were enthusiastic in praise of the house.

When the Empire Stock company comes to the Hollis for its annual engagement, it will not depend entirely upon The Conquerors, but in the course of the engagement Phroso will be given its first production.

Ben Teal has been in Boston during the past fortnight watching the performances of A Reign of Error.

Charles Mackay has been doing some specially good work at the Castle Square recently, and is more of a favorite with the matinee girls than ever.

Gertrude Roosevelt, a Boston girl, has been engaged for Why Smith Left Home.

Thomas Minotte Donnelly will speak on Dramatic Literature before the Playgoers' Club tomorrow.

The Fatal Card is in rehearsal at the Castle Square.

G. E. Lothrop has returned to Boston from Philadelphia with the manuscripts of several important plays, which he will give with his Bowdoin Square Stock company.

Sheridan Block was one of the striking hits in John Martin's Secret at the Columbia last week. All the critics praised his work.

They have got a new box-office in the lobby at the Castle Square, for the special convenience of season ticket subscribers.

John W. Luce has been engaged as press agent at the Grand Opera House.

Emma Field's appearance at the Columbia last week was her first in Boston in several seasons, and the hit which she made was especially welcome to hosts of friends.

John Osborne, who has been head usher at the Park, has been promoted to treasurer of the house.

Emma Sheridan Fry received the greetings of hosts of friends when she stopped here for a few days on her way home to New York from Deer Isle, Me.

Mrs. Erving Winslow read in Pierce Hall, the other day, a translation of Cyrano de Bergerac, made by Gladys Thomas and May F. Guillemard.

George H. Brennan was in town last week, while his star, Thomas E. Shea, was at the Grand Opera House.

Maude Odell's mother has been seriously ill at her home in Beaufort, S. C. She had visited her daughter in this city and returned home just in time to encounter the cyclone, which destroyed so much property. The shock brought on a fever from which she is now convalescing.

Mary Sanders is one of the members of the Castle Square company who are out of the cast of Cyrano de Bergerac. It was exceedingly thoughtless of M. Rostand to omit in his play a soubrette role.

Faust at the Bowdoin Square last week had one of the biggest weeks in the history of the stock company.

JAY BENTON.

WASHINGTON.

Fox and De Angelis Rival Attractions—The Finish of Mr. Fresh Produced—Gossip.

(Special to The Mirror.)

WASHINGTON, Oct. 24.

Jefferson De Angelis opened in The Jolly Musketeers at the Lafayette Square to-night to first-class attendance. The opera was given in a most praiseworthy manner, and the comedian again established his claim as one of the cleverest of fun makers. His work throughout was thoroughly enjoyable. A large and competent chorus, splendid costuming and handsome scenic dressing were features of note. Excellent support comprised Bertha Walsinger, Maud Hollins, Helena Fredericks, Edith Hendee, Winfield Blake, Harry Macdonough, Joseph Smiley, Ole Norman, and Van Rensselaer Wheeler. A Brace of Partridges comes next.

Dainty Della Fox in a dainty musical comedy, The Little Host, proved an attractive magnet at the New National. A very large audience greeted her to-night. The comedy proves an admirable stellar vehicle and Miss Fox has many opportunities of which she takes full advantage. R. E. Graham, Eugene O'Rourke, Hugh Chilvers, John C. Slavin, H. D. Blackmore, Mabel Bouton, Adelia Barker, Mary Francis, Alice Johnson, Daisy Dwyer, Emma Levy, and a large chorus made up entirely of women aided conspicuously. The comedy was prettily staged. The Bostonians will follow.

The Prisoner of Zenda opened to a large house at the Academy of Music. Howard Gould won much applause for his admirable portrayal of the exacting dual role. Margaret Fuller shared honors as the Princess Flavia. In the strong support were R. F. McClannin, Albert Perry, Benjamin Monteith, Robert Conness, Nellie Strickland, and Amy Ricard. West's Big Minstrels are underlined.

The Brothers Byrne in Going to the Races attracted a big house to the Columbia. The many startling mechanical surprises, the clever pantomimic and acrobatic work of the principals, and the intelligent support given by a capable company won much favor. Tim Murphy in The Carpet Bagger will follow.

Davis and Keogh present for the first time, at the Grand Opera House, a new farce-comedy with vaudeville attachments entitled The Finish of Mr. Fresh. A large sized audience appeared to be greatly pleased. Strong hits were made by Al. Wilson, George W. Day, and the Stewart Sisters, while Harry Earle, Charles Hagan, John McCarthy, Charles B. Ward, Frank Glenn, Thomas Ripley, Annie Barclay, Fanny Bloodgood, May Montford, Nellie McCarthy, Mabel Williams, and Kathrin Klare did well. The story tells the experience of Mr. Fresh, who marries a grass widow with an Oklahoma divorce with the expectation and promise of having his mother-in-law deed to him valuable property providing he pays off a mortgage, which in good faith he proceeds to do. Fresh settles down to enjoy life, when the mother-in-law makes her appearance, gains possession of the house and repudiates her agreement. She refuses to vacate, so Fresh locks her in the house, cuts off the water and gas supply, and proceeds forthwith to starve her out. With the connivance of friends on the outside she is favored with eatables by means of a trolley wire to her room in the second story, where she is a prisoner. Fresh, of course, is not aware of her means of obtaining food and confidently awaits her surrender. She is in time released and the strong arm of the law reaches out for Fresh. The next scene takes place in a court-room of a country village, where the judge discovers that the wife of Fresh only has an Oklahoma divorce from her previous husband. The divorce is declared illegal and Fresh is declared free from his matrimonial obligations. The judge, however, cannot overlook Fresh's treatment of his mother-in-law and sentences him to marry her at once, which is a severe punishment and the terrible finish of Mr. Fresh.

John W. McKinley, Business-manager of Jefferson De Angelis, had a very interesting article in the *Star* while here. He dealt with the benefits to be derived from visiting attractions patronizing the newspapers exclusively for their announcements, in lieu of bill-boards and window lithographs.

Puccini's opera, La Boheme, was presented by the International Grand Opera Company at the Lafayette Square Opera House Oct. 20, instead of Oct. 18, as was announced. The opera was sung in Italian. The cast comprised Salvo Panbianchi, Virgilio Bellati, Augusto Dado, Quinto Zani, G. Bardini, Earl P. Parks, Enrico Morotto, Nedda Morisson, and Clementine de Vere.

"The Washington Girl" is the title of a new song that should become popular. The words are by Sarah Willard Howe and the music by William G. Collins. The air is dainty and the verses are more than ordinarily clever. The composition is dedicated to Marie Howe.

Stuart Robson had a most prosperous week at the Columbia Theatre in The Meddler. Manager D. V. Arthur tells me that the opening night was the most profitable that Mr. Robson has had in Washington in many years.

The moving vitascope war views continue at Metzerott Hall to good attendance.

JOHN T. WARDE.

BALTIMORE.

Gala Night at the Lyceum—West's Minstrels Score—News and Gossip.

(Special to The Mirror.)

BALTIMORE, Oct. 24.

A large and representative audience gathered at the Academy of Music this evening to witness The Meddler, as presented by Stuart Robson and his splendid company. The story of The Meddler is of itself essentially amusing, but in the hands of Mr. Robson and his associates it is laughter provoking to a degree. As the officious busybody, Francis Ell, Mr. Robson realizes a character with which all of us are more or less acquainted and at the hands of whom some of us may have indeed suffered. Mr. Robson received a real welcome when he appeared, not only because he is popular with our playgoers, but also because this is his native city. Marie Burroughs and Maude Granger transported the ladies in the audience into a heaven of delight by the sight of the magnificent and beautiful gowns worn by these ladies. The entire play is charmingly mounted. Among others in the company are Mrs. Stuart Robson, Gertrude Perry, Theodore Babcock, Theodore Hamilton, and Harold Russell. The Meddler will be followed by The Sign of the Cross.

William H. West's Minstrels took the patrons of Ford's Grand Opera House by storm this evening. It is the best minstrel show seen here in years. Mr. West is an expert in first parts and spectacular minstrelsy, and in this presentation he has outstripped all past efforts. One of the most delightful features of a minstrel entertainment, and one that has to a certain extent been overlooked in recent years, is the sweet singing of ballads and sympathetic songs. This feature is more enduring than any other, for many in the audience carry home with them the airs to be drummed on the piano or hummed in the pursuit of their avocations. Mr. West has seen fit to restore to its pristine glory this essential element with a most pleasing and happy result. R. J. Jose, Clement Stewart, H. W. Frillman, Charles Kent, and Edward Gorman are all singers of undoubted merit. Ezra Kendall, Carroll Johnson, Tom Lewis, Charles M. Ernest, and Eddie Horan were among the fun makers, while the specialists were Trovollo, McMahon, and King, and the Freese Brothers. The patriotic spirit of the audience found vent in the spectacular finale, "Remember the Maine." Della Fox will be the next attraction at Ford's.

Long before the time for the curtain to rise at the Lyceum Theatre this evening, "Standing Room Only" was the announcement that confronted the late comers. It was the three hundredth performance of the Lyceum Theatre Stock company, and our people were determined to show that the company occupied as warm a place in their hearts to-day as it did thirty days after it opened. What a body-blow answer this performance was to those who originally predicted that the company couldn't possibly last six weeks. The bill for this week was chosen by the patrons of the Lyceum, and they evinced a partiality for an American drama, their selection being The Wife. Jennie Kennark is well suited to the role of Helen, and her performance was most satisfactory. Mr. Albaugh was quite natural as Jack Dexter, and the other parts were well played. The cast: Matthew Culver, John Flood; Silos Truman, Scott Cooper; John Rutherford, Frank Rolleston; Robert Gray, Mr. Dwyer; Major Homer J. Putnam, John Craven; Jack Dexter, John W. Albaugh, Jr.; Helen Truman, Jennie Kennark; Lucille Ferrant, Grace Mae Lamkin; Mrs. S. Bellamy Ives, Leonora Bradley; Kitty Ives, Beth Franklyn; Mrs. Ambrose, Miss Hammock; Agnes, Miss Rivers. Next week The Two Orphans will be presented.

Edward Harrigan is the attraction at the Holliday Street Theatre, where he presents The Mulligan Guards' Ball with as much success as ever. Robert Fitzsimmons spars during the performance. Next week, McFadden's Row of Flats.

The Metropolitan Concert company, of New York, will give a select concert at Lehmann's Hall, Nov. 1. Julie Valette will be the principal singer, with Henry Cameron as director.

Souvenir pin trays, engraved with the photos of the company, were presented at the Lyceum Theatre this evening. Half-tone engravings of Stephen Grattan, the new leading man, will be presented also.

Nora O'Brien, of this city, has been engaged as a member of Charles Coghlan's company. Miss O'Brien made her first appearance on Saturday evening, and was warmly greeted. She was a member of Wilson Barrett's company for a season. Some time ago she retired from the stage, but since the death of her father, which occurred a few months ago, she has decided to resume her profession.

The sale of seats for the series of concerts by the Boston Symphony Orchestra, to be inaugurated at Music Hall Nov. 8, is progressing very favorably.

Under the Crescent, a new opera, book by John Itzel and music by Everett T. Evans, was rehearsed last Thursday morning at the Academy of Music at the request of Herbert A. Crippa, manager of De Wolf Hopper's company. The opera is Oriental in theme.

Charles Stanley, who is in The Royal Box company, was a comedian in Ford's Stock company in this city many years ago.

Katherine Grey left Charles Coghlan's company after the performance last Saturday night. Miss Grey does not care to travel, preferring to remain in and about New York.

HAROLD RUTLEDGE.

CINCINNATI.

Current Attractions—Murray Opera Company to go South—Other News.

(Special to The Mirror.)

CINCINNATI, Oct. 24.

Henry Miller opened at the Grand to-night in A Marriage of Convenience, and was received by a large house. In the company are Arthur Elliott, Augustus Cook, Mabel Bert, Margaret Dale, Laura Clement, and others. Later in the week The Master and Heartsease will be produced. The Broadway Theatre Opera company in The Highwayman is underlined.

The Neill Stock company is giving The Lost Paradise a most effective presentation at the Pike this week. Last week the company did remarkable business in The Senator, and the new members of the company, Lilla Vane, Julia Dean, and Charles King, proved themselves to be decided acquisitions.

The Brady Stock company at the Star has shown its versatility again by turning from the romantic drama of The Corsican Brothers to the light comedy, Pink Dominoes. The usual clever conceptions were given to the various roles. The patronage continues satisfactory.

The Girl I Left Behind Me was given at the Walnut yesterday.

On the Suwanee River is the bill at Heuck's, where it was witnessed yesterday by the regular Sunday audience, which seemed to be well pleased with both play and players.

Burton Holmes is to deliver an illustrated lecture on the Hawaiian Islands at the Odeon Nov. 3.

Mr. and Mrs. J. K. Murray have decided to leave

Cincinnati. They have been at the Auditorium several weeks. They have received such good offers from Colonel Hopkins for a Winter season in New Orleans at the Academy of Music that they made up their minds to accept. The engagement includes a short season at Havana. Mr. Murray will take with him several of the Boston Lyric Opera company and a number of the present orchestral force. They will remain at the Auditorium this week, however, presenting Nanon.

Herschell Mayall, of the Neill Stock company, is to give a talk in the near future to the pupils of Miss Mannheimer's School for Expression. This school, under Miss Mannheimer's skillful management, has made its influence felt in many ways in this city. A number of its graduates have already found good positions on the professional stage.

The friends of Frank W. Smith are congratulating him upon the birth of a son, Samuel Mantell Smith.

WILLIAM SAMPSON.

ST. LOUIS.

Drama, Opera and Vaudeville in the Southwestern Metropolis—Items of Interest.

(Special to The Mirror.)

ST. LOUIS, Oct. 24.

The Broadway Theatre Opera company opened at the Century to-night in The Highwayman. The music of the opera is replete with tuneful numbers. Camille D'Arville, Joseph O'Mara, and Jerome Sykes made individual hits and the opera scored a success. A fine audience was in attendance.

At the Olympic Primrose and Dockstader's Minstrels opened to a big audience. George Primrose, Lew Dockstader, and the balance of the aggregation made their usual hits.

The stock company at the Imperial yesterday presented Saratoga. The entire company was in the cast and the play had a handsome scenic investiture. Large audiences.

A Night Off was put on at the Grand yesterday before large audiences. The vaudeville bill included Thatcher and Marble, Rombello, Leola Mitchell, Eckert and Berg, and the biograph.

The Columbia's bill this week includes Pauline Hall, re-engaged; the Tow-Zoon-In Arabs, Favor and Sinclair, George H. Adams and family, Willard Simms, the Highleys, and De Villiers.

Manager Garen offers The Heart of the Klondike this week. The scenery is realistic and a good company produces it. Good business rules.

Last Thursday evening Guy Lindsley and his pupils produced Pygmalion and Galatea and Off the Stage at the Fourteenth Street Theatre. There was a good audience present and the two plays were given as smoothly as if the cast had been a professional one. Guy Lindsley himself was excellent, and Louise Schank and Cora E. Smith, who took the female leading roles in the two plays, deserve much commendation. The others who took part were Nina Touke, Kathrin Lacy, Margaret Shannon, and Messrs. Mack, Dryden, Canty, and Fairback.

Augustus Wolford, with Shore Acres, who has been here on business, left for New York to-day.

The At Gay Coney Island company returned here last week and will lay off for several days. They were quarantined in the South and are remaining here until a new route can be booked.

Work is going on rapidly on the new theatre at Seventh and Franklin Avenue. The change from a business house to a theatre will soon be finished. It is reported that Colonel J. D. Hopkins will be interested in the venture.

Miss Dinsmore, the ingenue of the Grand Opera House stock company, will leave in a few days for the East, and will rest during the Winter in New York.

W. C. HOWLAND.

MATTERS OF FACT.

David Higgins' At Piney Ridge company played week of Oct. 17 at Lothrop's Opera House, Worcester, Mass., to a phenomenal business. Manager Wilton has weeks of Nov. 14, 28, and Dec. 26 open.

L. J. Rowland has placed his version of Cyrano de Bergerac with the International Play Bureau. Several stock companies are negotiating for it.

The Red Cross Nurse has been secured by the Peruchi-Beldeni company for Southern territory from the International Play Bureau.

Frank A. Small telegraphs that Yank Newell's Muldoon's Picnic turned people away at the Grand Opera House, St. Paul, on Sunday night.

The Park Theatre, Manchester, N. H., beginning Nov. 1, will be under the management of W. H. Boody, of the New Music Hall, Lowell, Mass. The two houses will be booked jointly and good attractions can put in three nights advantageously in each town. Time held at Manchester will be canceled unless managers holding it communicate at once with Manager Boody at Lowell.

Brandon Douglas, who for a number of seasons starred jointly with Donald Robertson, has not signed for this season. She may be addressed permanently at Allendale, N. J.

Good attractions playing to popular prices can secure good open time at the Hastings (Pa.), Opera House, with a population of 3,000 to draw from.

"M. M. M.," care this office, a thoroughly experienced and reliable business-manager, with sixteen years' experience and understanding every detail of management, desires a position as manager or assistant of a first-class theatre or combination.

Good open time in November and December for companies playing one-night stands can be had at Napanee, Canada, where Manager A. T. Pruyn plays but three attractions per month.

William Richards joined the Jean Renolds co., Oct. 6, to play leading business.

"The Governor March," composed by Ed J. Jolly, was rendered for the first time in Europe last week by the Barnum and Bailey band, and made a hit.

Harry Woods having resigned from the Have You Seen Smith company, is at liberty for comedy character parts or stage management. Would entertain offer for stage direction of a stock company. He may be addressed care agents or Actors' Society.

Billy Allen, late of the team of Gibson and Allen, is now in St. Louis to originate one of the principal parts in Goodbar's new operatic comedy, As We See It.

The Girl from 'Frisco, entirely rewritten and reconstructed, bids fair to prove one of the comedy successes of the season. Among recent engagements for this production are Myron Leingwell, Effie Darling, and Neil Burton, whose ability as a comedienne has long been recognized.

Len Spencer's Greater New York Minstrels have Thanksgiving Day, matinee and night, open. The time is wanted in a good town in a neighboring State. Mr. Spencer's office address is 16 West Twenty-seventh Street.

Leon Kusel telegraphs that Edwin Mayo, in Pudd'nhead Wilson, played to standing room at Oshkosh, despite heavy rain and a political rally.

OBITUARY.

James A. Pollock died in this city on Oct. 21 of apoplexy, aged fifty-two years. He had been a member of the Hazel Wood company.

The mother of Frank H. Crane was one of the many victims of the *Mohegan* disaster at sea on Oct. 14.

Charles E. Morton died on Oct. 6 at his home in this city. The remains were taken to his former home, East Somerville, Mass., for interment on Oct. 8. Mr. Morton was forty-five years of age. He had been a member of The Bostonians' orchestra ever since the formation of the company, playing the viola. The Bostonians attended the funeral services in a body. Mr. Morton leaves a widow and one child.

RUSSELL BROS.' BIG SUCCESS!!

IN

MAIDS TO ORDER REWRITTEN RECONSTRUCTED REHEARSED BY FRANK DUMONT

NOTE.—Opening as we did without an excuse for a piece, without scenery, delayed by sickness and death, our recovery and present success is little short of phenomenal, and proves the efficiency of our grand company and the marvelous drawing power of our famous stars. Our business at Gilmore's Auditorium and our newspaper notices dispel any doubts as to the merit of this attraction.

WHITAKER AND CROSSLEY, Managers.

LETTER LIST.

WOMEN.

Atkins, Edith C.
Atherton, Mi-s
Andrews, Lillian
Armstrong, Lillian V.
Anderson, Stella
Boswell, Sara M.
Barnwell, Marion
Baldwin, Mrs.
Bassett, Mrs Russell
Brett, Mrs.
Bloodgood, Mrs. L.
Burgess, Ottie
Beaudet, Louise
Butler, Emma
Baker, May
Bell, Grace
Bradley, Mae
Campbell, Louise
Clarke, Annie M.
Curtis, Maud
Chalis, Rosalie
Coon, Marie
Conklin, Florence Clairmount, Josephine
Countess, Kittie
Coleman, Lillian
Collins, Mrs. P. E.
Carmichael, Agnes
Crego, Catherine
Chartier, Anita Vivan
Comstock, Nettie
Clark, Miss A.
Carr, Eleanor
Coombs, Jane
Crouch, Rose
Campbell, Emerta
Cleveland, Mrs. M.
Dustan, R. J., Mrs.
Davies, Maud Reece
Deforest, Frances
De Witt, Eloise Mile
Dunne, M. E., Miss
Dill, Josephine
Desmond, Aileen
Douglas, Helen
Dale, Estelle
De Marguerite, Lucile
Dupree, Minnie
Diamond, Florence
Deyo, Milla.
Edwards, Jerome, Miss
Elsler, Effie
Eaton, May, Mrs.
Eaton, Lizzie
Eckert, Kate
Ely, Emma A.
Earle, Edna
Engleston, Nan
Frisbie, W. R., Mrs.
Fleming, Beatrice
Feree, Helen Mrs
Fossett, Santiago
Gilbert, Maud
Gale, Reine
Gilman, Ada
Gray, Mrs. Chas. S.
Herring, Ella
Healy, Mrs. Martin
Hubbard, Rose
Haywood, Ethel
Hoosier, Mrs.
Harrison, Reggie
Hogan, Bessie
Haddan, Amy
Hilton, Allie
Hamilton, Beatrice
Hall, Nanna
Hughes, Kittie
Hiel, Helen
Hasham, Louise
Hill, Aunice
Ingram, Mrs. E.
Irving, Belle
Johnstone, Sybil
Knott, Lillian M.
Kahn, Arabella
Kingsley, Ann
Kelford, May
Kuns, Mrs. P. W.
Kelsey, Emma A.
Lake, Julie
Lewis, Ada
Lotta, Miss
Lyons, Leslie
Leeds, E., Mrs.
Levigne, May
La Brash, Marie
Lewis, Lillian
Lee, Bessie
Lowe, Ollie
Larsen, Gussie
Lynch, Nellie
Mitchell, Adeline
Markham, Pauline
Maitland, Madge
Marconer, Lillian
McLane, Caroline
Martell, Miriam
Maynard, Meta
Mitchell, Mabel
Muster, Amy
Miles, Mina
Meredith, Cissy
Massey, Margaret
McCarthy, Mrs. C. F.
Millard, Laura
Morrow, Lucy
Monroe, Irene
Martinsen, Lida Lear
Martindale, Gertie
Mackey, Julie
Morton, Ada
Moore, Isabelle
Markham, Vera
Monelle, Marie
Monaugh, Mrs. J. J.
McCaskey, Mrs. C. O.
O'Brien, Mrs.
O'Connor, C. E., Mrs
Quail, Mary
Parker, Marie
Prucilla, Addie
Polacheck, L. H., Mrs.
Prime, Hyberta
Pomeroy, Frances
Paige, Dora
Radcliffe, Carrie
Randall, Edith
Russell, Emily
Ridgeway, Ethel
Ringrose, Fanny
Raven, Margaret
Riccardo, Corona
Roberts, Frederic, Mrs.
Reynolds, Genevieve
Robson, Sarah Fanny
Ridgeway, Helen
Ruskin, Helen
Ranworth, Grace
Retner, Helen
Redcliff, Minnie
Sloane, Rosalie
Spencer, Lillian
Sterling, Lillian
Seymour, Ellen
Sullivan, Lilian G.
Sanford, Marie D.
Schaeffer, S., Miss
Stearns, Mrs Linnie
Seymour, Marie E
Schovelin, Lillian
Stiller, Johanna
Shrum, Harriott
Symms, Laura
Shaw, Edith
Sinnott, Flossie
Scarles, Nellie
Sanders, J. H., Mrs
Stewart, Rose
Southerland, Miss A. B.
Stuart, Morin
Thomas, Katherine
Tate, Millie
Truex, Lizzie
Ten Broeck, May
Tunison, Louise
Tamey, Cora
Vernon, Edith
Wolff, Mrs. Herman
Wyatt, Jessie
Wallis, Gladys
Witten, Miss
Weston, Sadie
Wentworth, May
White, Mrs. C. A.
Wilcox, Vera
Westbrook, Bertha B
Watkins, Mrs. Rose
Whitehouse, Grace
Whyte, Katherine
Wade, Lottie
Walsh, Kathrine
White, Ruth
Westcott, Eva
Williams, Lottie
Warren, Katherine
Walters, Geo. W.
Young, Mrs. Chas. L.

MEN.

Averill, Harry
Avery, Willis F.
Adamsky, Max
Arper, Clarence
Aiken, Paul
Arbuckle, Maclyn
Arnot., Hugh
Arthur, Robert
Armstrong, Harrison
Andrews, A. A.
Baguley, C. J.
Bergen, Jno.
Blackmore, H. D.
Bradbury, Jas. H.
Brewster, Edwin
Blanden, Leander
Burns, W.
Bertram, C. N.
Buffham, Elmer
Burns, Thomas
Burris, Robert
Bainbridge, Clement
Brown, Kirk
Brady, J. T.
Burns, Chas. B.
Barr & Evans
Blanden, Lon
Bigelow, Chas. A.
Byers, Chas. P.
Bearhope, John
Beane, F. E.
Conway, F. R.
Cotton, Jno. L.
Castor, Morton
Clifton, Percy H.
Clare, Fred
Conger, David
Carter, James
Coon, Percy F.
Cadwell, Frank
Cunningham, Mr.
Curran, Jos.
Clarke, Ed.
Carlotta, Augustin
Currie, Robt.
Currier, Frank
Carew, James
Dooley, Larry
Davis, Harry
Dermody, Jos.
Duff, Fred S.
Downs, Nelson J.
Dale, A. B.
Davis, C. A.
Delamater, A. G.
Dickerson, Harry E.
Donadello, Louis
Donaldson, Arthur
Darcy, Harrington
DeCourcy, Edwin
Doughty, Henry
Evenson, Harry
Emerson, C. L.
Eckhardt, Hugo
Elson, Charles
Eddid, Gordan
Eastwood, W. A.
Freeman, Max
Franks, Hawley
Fanshaw, A. L.
Postell, Chas.
Fulton, Joan
Forsman, H. H.
Ferguson, C. A.
Fulton, Ralph
Foster, Artermis
Fawcett, Geo.
Fahlbach, Paul
Fitch, Clyde
Fletcher, Walter-Box
Ford, Marcus C.
Fuller, Barry
Fitzroy, L. C.
Ford, Walter H.
Fuller, Ralph
Granville, Homer
Gilbert, Fred
Gill, Wm.
Giffin, R. L.
Gordan, MacKenzie
Gordon, Randolph
Gates, Jas. M.
Gardner, Chas. A.
Green, Thos. E.
Gilleland, Edward
Garrison, C. G.
Grody, Thos. J.
Holden, Wm.
Hudson, Walter E.
Harris, Fred.
Hall, Howard
Hall, Sir Francis
Hampton, Alf
Howe, Phil
Hayden, Martin
Halbach, Walter
Hollis, I. S.
Hill, T. W.
Harbury, Chas.
Handyside, Clarence
Homans, Geo.
Hamilton, Theo.
Horst, C. E. Prof.
Haig, Alex.
Hollingshead, J. H.
Hall, Barton
Hicks, L. P.
Howard & Bland
Howard, Benj.
Harney, S. C.
Hollingshead, Ray
Hudson, Walter
Hanna, Wm. A.
Holt, Clarence E.
Haltam, Malley
Harrison, Sam
Henderson, Jack
Hennessy, Joseph H.
Howard, Ralph
Heath, Geo. W.
Henderson, J. W.
Jerome, Fred
James, True S.
Jarvis, Walter
Jarrett, B.
Jacobs, H. R.
Knott, L. B.
Klaf, F. S.
Kenney, Jos
Kennell, Fred
Kean, Harry L.
Kiraland
Kuns, Sadie
King, H. B.
Lowell, Lawrence
Ludlow, E. B.
Lander, Frank
Labadie, Oliver
Long, Howard
Llewellyn, Harry
Lawrence, W. A
Lando, Albert
Loring, L. J.
Le Roy, Louis
Lawton, Brightly
Lockwood, Chas. S.
Lennon, Nesser
Lane, Chas. W.
Lewin, W.
Mgr. Our Boys
Morgenthau, M. L.
Morris, Wm.
Marion, Dave
McCullum, F. J.
MacDonald, W. H.
McNara, J. C.
Morton, C. V.
Miller, Lawrence
McCready, Wm.
Murphy, Walter T.
McMillan & Stewart
Murray, C. F.
Metz, Theo. A.
Maguire, Jas. L.
Morton, Hugh
McCullough, Walter
McCloy, Fred
Mona, Frank
Murray, J. D.
Mayer, Marcus R.
Midgeley, Sagar
Miller, Leonce De M
Montague, C. F.
Matchett, Wm. H.
Murray, J. Duke
Milnisly, Chas.
McDuff, Harry
Norcross, J. W.
Nolden, C.
Norris, Wm.
O'Kabe, S.
Onesti, G.
O'Connell, Ed.
Obee, Richard
Oakley, Dick
Prindeo, H. W.
Potter, Albert M.
Passion, G. C.
Pell, J. W.
Powers, W. H.
Pennington, S. L.
Paulton, Harry
Palmer, Fred
Perry, Albert
Palser, Jas. H.
Peterson, Chas.
Pool, Chas. B.
Pell, A. C.
Parker, Hal
Polacheck, L. H.
Rudd, Nat.
Royle, E. Milton
Rogers, John
Rogers, Harry
Ricketts, Geo H.
Roberts, John
Richardson, A. D.
Ryan, Sam J.
Roberts, Ed. G.
Ricards, J. H.
Riggs, Chas. F.
Rogers, Eugene C.
Randall, Peter
Reed, Sam
Rowe, Elgin J.
Richardson, Fred
Rigler, Thos.
Robey, Howard
Reed, Lew
Ripley, Tom
Rheinstrom, A. L.
Reynolds, Frank
Rivers, David
Rowan, Frank E.
Rosenau, Elwyn
Reiser, G.
Symmons, A. H.
Sawyer, Tom
Spaulding, Chas.
Sandford, Harry E.
Stein, Geoffrey
Stanley, Burton
Seymour, Wm.
Sage, X. La Motte
Sheffield, Chas. J.
Standing, Dr. Francis
Stedman, C. A.
Smith, Milton C.
Smith, James R.
Shannon, Harry
Smith, Carl
Shaw, L.
Snow, H. B.
Sanger, Eugene
Sakuma, K.
Springer, Sidney
Sommers, Vernon
Smith, Sugar
Scanlon, Geo. R.
Sandford, J. S.
Sutton, Wm.
Sills, Chas.
Shelby, H. C.
Shattuck, J. H.
Sammon, Geo.
Schwalbe, Harry
Sevin, A. L.
St. John, Burt
Tilton, H. G.
Thomas, R. M.
Tucker, John P.
Townsend, Chas.
Vilis, Sam S.
Valmore, Fred
Van Rensselaer, Fred'k
Vernon, J. C.
Von Palm, G.
Vaughn, Gus
Willard, Frank
Wheeler, Harry
Wigley, Harry
Waggoner, Rod
Wood, W. S.
Walsh, John D.
Walsh, Thomas
Waldron, Andrew
Wood, J. G.
Wright, Hill and
Woods, Walter
Weston, Kendall
Warren, Fred
Wood, Fred B.
Wilson, Al. H.
Wormsin, Frank
White, M. J.
Willard, E. S.
Wharwell, W.
White Fred
Wright, Leo. W.
Williams, Frank
Welsh, Jack
White, John
Yedrus, J.
Yeats, H. A.
Zobbach, W. H.
Zazell, Cora.
Zimmerman, Chas.

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J. C. VERNON, " EMMA BALLARD, " ROSE BURTON.
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" TILLI COLE.

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PARK THEATRE, MANCHESTER, N. H.

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Seating Capacity, 1,400. Population, 70,000.

NOTICE.—All managers holding contracts will communicate at once. Attractions, holding contracts, not heard from by Nov. 10, 1898, consider this legal notice of cancellation. Address all communications to

W. H. BOODY, Manager New Music Hall, Lowell, Mass.

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Attraction wanted for Manchester, Nov. 3, 4, 5, and 14, 15, 16.

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New and up-to-date with modern improvements.

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Open time first, second and third weeks of November and some open time in February, March and April. *Share or certainty.*

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Singing and Dancing Comedian. Singing and Dancing Soubrette.

Having tendered our resignation to the JAMES R. WAITE STOCK CO., we are at liberty to join first-class company or stock after Oct. 29. Address, week of Oct. 17, Schenectady, N. Y.; week of Oct. 24, Binghamton, N. Y.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Entered at the New York Post Office as Second-Class Matter.

NEW YORK, - - - - - OCTOBER 29, 1898.

Largest Dramatic Circulation in the World.

TO CORRESPONDENTS.

Tuesday, Nov. 8 (Election Day), being a holiday, it will be necessary for THE MIRROR to go to press earlier than usual on the number to be published on that day and to bear date Nov. 12. Correspondents will therefore forward their letters at least one day in advance of the usual time of mailing.

TO ADVERTISERS.

Advertisements for THE MIRROR dated Nov. 12 cannot be received later than 10 o'clock A. M. on Saturday, Nov. 5.

IT is said that GEORGE BERNARD SHAW is writing a play around CLEOPATRA. Mr. SHAW no doubt will be as original in this as in all else. Above all, it may confidently be asserted that this play will be very unlike SHAKESPEARE'S tragedy on the same subject.

SEVERAL of the sensational newspapers here last week made "a big news story" of the wedding one of the parties to which was a daughter of a formerly prominent theatrical manager and the other the son of a New York official. It was sought to get a "sensation" out of the event, which, in fact, was conventional and regular in every way. As for the "news" value of the matter, there was nothing in it, for readers of THE MIRROR in every city on the continent saw note of the marriage in this paper weeks before.

THERE is ground for the complaint published the other day to the effect that many American actors are indistinct in utterance as a result of neglect of elocutionary essentials. It is not that the forceful tones employed by the exhorter, the monotonous intonations of ritualism, the studied and stilted elegancies of mere oratory, or the hoarse vocal potencies of political "stumping" are in place on the stage. The elocutionary arts fit for the theatre are hidden in the other arts of the actor, and they give the actor distinctness as well as distinction and make him illustrate the values of his lines without imposing themselves upon his other phases of expression. On the other hand, there are times when the audience, and not the actor, is to blame for the play's indistinctness. No acting and no elocution can carry over the chatter of an afternoon tea postponed to the theatre.

UNUSUAL interest in the study of SHAKESPEARE is being taken at Allegheny City, Pa. The Secretary of the local School Board, who has furthered Shakespearean study in the schools of the city, purposes to enlarge the classes by throwing them open to the public, and the lecture room of the Carnegie Library will be used by students, while the Shakespearean collection of that institution will be available for the purpose. The Pittsburg *Dispatch* has begun a course of Shakespeare study in its columns, and this course will be used as a basis for discussion by the classes. This spontaneous movement—something outside of the innumerable Shakespeare Clubs the country over—is an indication of the hold SHAKESPEARE has on the popular mind, and at the same time an explanation of the zest with which the public greets every dignified attempt to present SHAKESPEARE on the stage.

"PUBLIC TASTE."

"EVIDENTLY the public taste this year is to be for higher or more serious things than have tickled it so greatly for some time past to the exclusion of all else," said the New York *Sun* in an editorial last Friday, and the *Sun* mentioned four of the more serious or higher plays at the moment running in this city, adding: "These four performances, if not perhaps monopolizing public interest in theatricals in town, have attracted a full measure of attention, and, so far as present indications show, there appear to be fewer evidences of popular favor for light, frothy, diverting performances than has been the case in recent seasons." And then the *Sun* declared that in times of business activity and prosperity the public likes serious pieces in the theatre, whereas in bad times the public prefers the "light, frothy, diverting" performances, the secondary success of which is noted as characteristic of this season.

Without asking why the *Sun* makes "light and frothy" and "diverting" convertible terms, it may be stated that there is no data anywhere to show that at any time the general theatre public demands entertainment of the flapdoodle sort as a steady amusement diet even for a season in preference to "the higher or more serious things," while there is plenty of testimony to the fact that "the higher or more serious things" would succeed at all times if submitted to the public—of course, allowing for enough of the "light, frothy, diverting" performances on the side for the peculiar part of the public that patronizes them at all times.

It is a very significant fact, by the way, that not a single one of the "higher or more serious things" that are noted by the *Sun* as very successful this season was put forward by persons who pretend to be dominant in the American Theatre, and who assume to cater intelligently to the public. Every one of these great successes originated independently of that element. And it is to independent intelligence, brain and enterprise that the friends of the theatre and lovers of a decent and dignified stage look for the enfranchisement and progress of the dramatic art in America.

THE ROSTER.

THE MIRROR this week publishes its fourth installment of the Theatrical Roster for the season of 1898-9, and thus has placed before its readers and the profession the personnel of practically all the companies of note before the public this season. The following comparison of the Roster of this season with that of last season published by THE MIRROR will be of interest:

Companies.	1897-8.	1898-9.
Dramatic	176	198
Comedy	118	113
Stock	21	42
Musical Comedy	8	8
Opera	2	4
Comic Opera	18	14
Vaudeville, Burlesque and Extravaganza	62	64
Minstrel	10	14
Miscellaneous	6	5
	421	462

The number of companies this year, it will be seen, is greater than that of last season, and although the classes of companies do not vary greatly in numbers as between the two seasons, there is still a noteworthy change in several respects. The companies for this season classed as "dramatic" are far more numerous than those of the same class last season, and there are fewer "comedy" companies this season than last season; but the most significant change is seen in the growth of stock companies. Last season there were perhaps twice as many of these organizations in operation as during the season of 1896-7, while this season there is an increase in their number over last season of over one hundred per cent.—a showing most encouraging for those who believe that the stock system will do much toward solving the problems that confront the American theatre.

OMENS are respected by many persons in the stage world. During a rehearsal in England of a musical piece that failed here as well as in that country, an owl invaded the theatre and disconcerted the actors. To have put the piece on after that may seem to many like flying in the face of Fate.

THE dispatch—if it was a dispatch—published in the *Herald* last Friday with a Rochester date, dealing with an incident—if any such incident ever happened—in a theatre in Scranton, and alleged to relate to a prominent operatic soubrette, marks a descent in "journalism" as here practiced almost beyond belief. It was "pretty small beer."

PERSONAL.

Copyright, 1898, by Rockwood, N. Y.

ZANGWILL.—Here is pictured Israel Zangwill, whose discussion of the theatre has excited so much comment in this country.

CAINE.—Hall Caine was the guest of the Twelfth Night Club at their meeting last Tuesday. Mr. Caine told the members that he admired the "new woman."

HAWORTH.—Joseph Haworth has been engaged to succeed Edward J. Morgan as John Storm in The Christian on Nov. 22, when Mr. Morgan must retire from Viola Allen's company to rejoin the Lyceum Theatre Stock company.

CALVE.—Madame Emma Calve has been obliged to postpone her departure from England to this country on account of ill health.

ZELLA.—Gertrude Zella succeeded Madge Lessing last week as Honoria in Yankee Doodle Dandy, and made a pronounced success in the part.

FLORENCE.—Katherine Florence may be transferred from the cast of On and Off to E. H. Sothern's company.

IRWIN.—May Irwin will play the New England circuit during the ensuing two weeks, and will begin her engagement at the Bijou on Nov. 7, in her new play, Kate Kip.

WEST.—Florrie West has arrived in Australia from London, to play the antipodean halls under the management of Harry Rickards.

ROBSON.—Stuart Robson, in The Meddler, closed a very successful engagement at the Columbia Theatre, Washington, on Saturday night. Both the players and the play were highly praised by the local papers, and besides the artistic success the pecuniary results of the week were eminently satisfactory.

COGHLAN.—Gertrude Coghlan has succeeded Katherine Grey in the part of Celia Pryse in The Royal Box.

ARTHUR.—The sword used by Julia Arthur in A Lady of Quality is said to be a weapon of the time of George IV., bearing a crown and the inscription "Rex IV." on the hilt. It was presented to Miss Arthur by a gentleman of Woodstock, Canada. Miss Arthur presented Ingomar for the first time at Buffalo on Friday. The production is said to have been elaborate and successful.

PERKINS.—Walter Perkins is carrying My Friend from India into new territory out West with most encouraging results.

WARRILOW.—Maude Warrilow has made a distinct personal success as the boy, Stephanus, in The Sign of the Cross, not an easy role to play after the hit scored therein by Gertrude Boswell.

ROBERTS.—Brigadier-General Joseph Roberts, U. S. A., who died last week, was a brother of J. B. Roberts, of Philadelphia, the veteran actor and educator.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from July 27 to Aug. 31, 1898.

THE DARKEY BREACH-OF-PROMISE CASE. By J. Barnes.

A MARTINIQUE LOVE STORY. By Lunette Lamprey.

MISS CLEOPATRA. By Arthur Shirley.

PADDY DOYLE; OR, A MUTUAL FRIEND. By P. A. Waldron.

SPAIN V. CUBA AND UNITED STATES; OR, CUBA IN PERIL. By G. P. Brahm.

TEN NIGHTS IN A BAR ROOM. By William W. Pratt.

THE CONSUL'S DAUGHTER. By Edward C. Ellis.

A MODERN OTHELLO. By Walter E. Hoffman.

OH, THOSE BOARDERS! By N. J. Fields.

UNCLE SAM. By Clarence T. Arper and Eugene S. Haswell.

A DOSE OF HIS OWN MEDICINE. By Ed Chrissey.

EILEEN. By Mrs. R. E. Frey.

HAVE YOU SEEN SMITH? By Scott Marble.

THE TEXAS QUAKER. By Edwin C. Sexton.

THE CUBAN SPY. By Frank Dumont.

FALSTAFF UP-TO-DATE. By M. Gibney.

THE GHOST OF AN IDEA. By A. Sanford.

LITTLE MISS JEALOUSY. By Robert Ferral.

RAILROAD PORTER'S ELEVEN DAYS' ROUND TRIP. By George Henlyn Eatman.

RUNNING FOR OFFICE. By George Michael Cohan.

A TIP ON THE RACES. By Joseph W. Standish.

THE CRUISE OF THE POLAR STAR. By F. B. Rhodes.

FANTASIO. By C. M. Smyth.

IN TRUST. By C. C. Allen.

MISTRESS NAN. By F. W. Norcross.

THE VOICE OF HAGAR. By John Charles McKeon.

GOING TO THE RACES. By J. F. Byrne.

HOW HOPPER WAS SIDETRACKED. By Jule Walters.

MALONEY'S WEDDING. By J. L. McCabe.

SANTIAGO. By J. A. Fraser.

UNCLE SAM IN ACTION. By John F. Malloy.

THE UNION SIGNAL. By William L. Hummell.

The Cripple Creek Production of "Cyrano Bergerac."

An Interview.

"At the Palace, out in Cripple, we've been playing repertoire—
The Hidden Hand, The Fire Patrol, M'lisa, and many more
Of that same kind of dramas that I can't enumerate—
My wife and I and Jimmy being Star Triumvirate.
'We did right well?' Oh, yes, sir—we made a tidy stack,
But lost it all producing this Cyrano Bergerac.

"Forget the 'de?' Not much, sir. You see the fellows there
Are prejudiced against a name that has an uppish air.
They know exactly what they want—demand the newest plays—
So when the New York papers came they caught the latest craze
And came around to warn us that they'd rip us up the back
Unless we promptly gave 'em this Cyrano Bergerac.

"We sent for it—at last it came. 'Great Scott,' says Jim, 'it's Greek,
Or Latin or some foreign tongue that none of us can speak!'
That stumped us!—'till we ran across the chef of Wolfe's Hotel,
A greasy little Dago—but he knew the lingo well.
And so he took the drama to his evil-smelling shack
And turned his talents loose upon Cyrano Bergerac.

"He worked like mad, that Dago did, through all the night and day
Translatin' and expurgin' and improvin' on the play.
He introduced some clever gags and dances for Roxane
And raised the adaptation to a high artistic plane.
And let me tell you, when 'twas done there wasn't any lack
Of good dramatic action in Cyrano Bergerac.

"The costumes and the settings were elaborately planned—
That is, we did the best we could with what we had on hand—
And—well, to make the story short, the evening came at last,
And brought with it an audience I've never seen surpassed.
From Pemberton and Victor, from Gillette and Rusty Tack
The boys came down in crowds to see Cyrano Bergerac.

"The curtain rose amid applause—the orchestra forgot
To finish up the overture—excitement was so hot.
The play began—You've seen it, sir? It's beautiful—you're right—
But you have never seen it as we put it on that night.
Of course, I played the title-role, and when I entered—back—
I swore we had a winner in Cyrano Bergerac.

"But Bloody Bill, of Pemberton, up from his seat arose,
And laid a bet with Cañon Kid he'd amputate my nose
From where he stood. He drew his gun—a shot—the bullet bore
My property proboscis clear across to Bennett's store.
'He made a hit?' That's true, sir—but after that, alack!
The boys showed little interest in Cyrano Bergerac.

"That's all there is to tell, sir—it went from bad to worse,
Whenever I came on the stage some hobo, with a curse,
Would rise up in the gallery, the same as Bloody Bill,
And mutilate my make-up with his damned revolver skill.
We closed the house, and walked the ties—I'm happy to be back—
And never will I play again Cyrano Bergerac."

RANDOLPH HARTLEY.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.)

M. H. D., Philadelphia, Pa.: Lionel Barrymore is a member of Sol Smith Russell's company.

HARVEY E. POST, San Francisco, Cal.: Jeanne Samary died at Paris, France, on Sept. 18, 1890.

ENQUIRER, Baltimore, Md.: 1. The play is published by George Munroe. 2. Apply to any local bookseller. 3. A. M. Palmer can give you his address.

CHARLES P. HALTON, Denver, Col.: Yes, there is an opera called The Gascon. It was composed by Franz Von Suppe, and was first presented in America at the Tivoli Theatre, San Francisco, in 1890.

J. D. MAYHEW, Detroit, Mich.: Douglas Jerrold was born in London in January, 1803, and died in 1857. He was the author of many plays. His Black-Eyed Susan was formerly a favorite play on the American stage.

T. J. M., Philadelphia, Pa.: Yes; Richard Mansfield was at one time in comic opera. He was in the cast when Les Mantaux Noirs was produced at the Standard Theatre, New York city, in 1882.

LOUIS LASK, New York city: Yes, Cyril Scott has appeared at the Empire Theatre, New York city, within five years. He appeared as Dick Major in The Younger Son on Oct. 24, 1893; as Theodore Travers in The Councillor's Wife on Nov. 6, 1893; as Sir Richard Cursitor in Sowing the Wind on Jan. 2, 1894; as Oakhurst in The Luck of Roaring Camp, and Silas B. Hooper in Gudgeons on May 14, 1894.

THE USHER.

The quarrel between Sarcey and Yvette Guilbert has not ended, and the curious spectacle is presented to Parisians of a prolonged wordy warfare between the first of French critics and the most popular of French chanteuses.

The translated extract from Guilbert's attack on Sarcey in *La Fronde*, published recently in this column, proved her to be a mistress of feline invective, with a picturesqueness of vocabulary worthy of a *gamine*.

But Sarcey did not realize that discretion sometimes is the better part of valor. He returned to the subject of Yvette and brought forth, of course, another torrent.

Among other things Guilbert questioned the critic's right to criticise her work for the reason that he paid for his seat, and, therefore, according to her feminine line of reasoning, was present as a spectator merely and not in his capacity as a reviewer.

It would seem off here in New York that the idea that a critic is not a critic when he buys his ticket is distinctly funny. Indeed, it is possible that if all seats occupied by critics were paid for, whether in Paris or anywhere else, dramatic criticism would not be the worse for it.

Throughout the proceedings brought by Signor Perugini which ended in his securing a decree of divorce from Lillian Russell last week his attitude was most commendable.

What might have been a decidedly unpleasant incident was saved from discredit by Perugini's patience and chivalry.

He is entitled to praise for his forbearance and congratulations on his release from an unhappy connections.

This year's Benefit Committee of the Actors' Fund has mapped out an active and energetic campaign.

The first performance in aid of the Fund will be given at the Broadway Theatre on Thursday afternoon, Nov. 10. The principal star attractions—of which there will be a number in town—will unite in a bill that ought to attract one of the largest audiences of the season.

Efforts are to be made to get up several Fund benefits in other cities during the season. These have languished in recent years, although a larger part of the Fund's relief is extended to actors elsewhere than in New York, and it is no more than just that other communities should lend a hand in bearing the burden imposed upon the institution in the fulfillment of its broad mission.

Mason Mitchell is an important feature of Colonel Roosevelt's stumping tour. He accompanies the candidate for Governor, and tells in eloquent words the story of the Rough Riders' famous charge at Las Guasimas and San Juan.

Mr. Mitchell's recitals hold the spectators spellbound throughout, and at the end there is always unbounded enthusiasm.

"Many thought Mr. Mitchell's story the greatest treat of the evening," says one newspaper on the line of the party's tour. "He is a splendid speaker, and his address evoked cheers."

A circular issued by Tyson, the hotel ticket man, offers "opera tickets for the whole or any part of the season at box-office rates."

Does this mean that Tyson is selling opera tickets without a profit, or what?

Tyson does not sell theatre tickets at box-office rates. On the contrary, he gets a premium of half a dollar on every one of them, and he returns what are unsold. In many cases he gets his pick of the best seats before the public has a chance to buy at the box-office.

There are many mysteries concerning the speculator's traffic, but the latest is how opera seats can be sold without advance over the regular prices by the dealer in question.

Press and public in Milwaukee are complaining of the dramatic outlook for the present season. The papers there call attention to the fact that but two attractions of the first class have been announced in the managers' bookings. One of these is to appear at the Pabst Theatre, which is usually devoted to performances in German.

The Davidson is given over to a stock company at popular prices, presumably because it did not pay as well as a first-class combination theatre.

Sherman Brown, in an interview in the Milwaukee *Sentinel*, states that the stock company is "an assured money-maker," and that probably it will continue right along at the Davidson.

"Besides," he adds significantly, "I know that the better class of companies cannot make dates in Milwaukee at any theatre but the Davidson."

This assertion plainly shows Milwaukeeans who and what is responsible for the dearth of first-class companies in their city.

Manager Leon Wachsner, of the Pabst Theatre, does not seem to take this into account, for he says, "I can get plenty of good attractions if I am satisfied that it will pay," and it is likely that if his experiment with an English-speaking star is successful he will book others for engagements in alternation with his German company.

The Pabst is the finest theatre in Milwaukee, and I am told that it is managed with great ability. There are enough independent companies to give some substance and variety to the dramatic season in that city, in spite of Mr. Brown's idea that if the Davidson continues to be a stock theatre companies of the better class must not play elsewhere.

THE MIRROR'S Twentieth Anniversary and Christmas Number is rapidly approaching completion. The preparations, which were begun in August, are now well advanced.

The forthcoming number will depart widely from our previous holiday issues, both in respect to literary and artistic features. It will be the most ambitious and comprehensive theatrical publication yet projected.

The first forms will be sent to press next week. The great size of the number and the extent of the edition will consume the greater part of a month for the printing and binding. The publisher urges advertisers to get their orders in early in order to secure the best positions.

MANAGER CONREID'S SEASON.

While the season at the Irving Place Theatre is exceptionally late this year, there will be no dearth of entertainment when the doors of this house open for the regular engagements on Sunday, Oct. 30. Many of the members of last season's stock company have been retained, among whom it is pleasing to recall Anna Braga, Frau Schlueter, the Collmers, and Auguste Burmester. Of the men who have been carried over from last season there are, among others, Adolf Senius, Gustav von Seyffertitz, Julius Strobl, Julius Ascher, Edmund Hanno, Fritz Hitzigrath, and Willy Schoff. Manager Conreid announces that he has secured for a special Midwinter attraction none less than Adolf von Sonnenthal, of Vienna. Sonnenthal has made his debut before a New York audience, having appeared here several years ago in the old Thalia Theatre. He will appear this Winter in seven performances, and will play his most famous parts—viz., Nathan in Lessing's Nathan the Wise, Wallenstein in Schiller's play of that name, Ernst Bühlan in Felix Phillipi's Dornenweg, and the principal character in Sardou's comedy, Les Vieux Garçons (Die Junggesellen).

For the opening night of Oct. 30 Mr. Conreid has provided L'Arronge's comedy, The Companion, which will be followed on Monday and the three following nights by Schönthan's comedy in three acts, Circusleute (People of the Circus). On Friday, Nov. 4, the first serious performance will be given. It will be the historical Uriel Acosta, by Karl Gutzkow, and it is in this performance that several of the new members will make their debut. Uriel will be played by Richard Kirch, of the Vienna Volkstheatre; Judith by Ada Merito, and De Silva by Heinrich Heber.

Early in December Manager Conreid contemplates appearing himself as Karl XII. in Albert Lindner's Die Bluthochzeit, and beginning with the new year there is to be a three weeks' engagement by Agnes Sorma, which is to be this actress' farewell appearance here. Sorma will play the classic Hero in Grillparzer's Des Meeres und der Liebe Wellen, Maria Stuart, Minna von Barnhelm, Agnes Jordan, and other parts not yet determined upon. Before her return to Germany she will tour the larger American cities.

ANOTHER GIFT FROM JEFFERSON.

The latest addition to the art treasures of the Edwin Forrest Lodge, A. O. O. F., is a superb portrait in oil of John Philip Kemble by Sir Thomas Lawrence. During Mr. Jefferson's last visit to London he purchased the portrait from a once famous English actress, whose family had inherited it. Pecuniary reverses compelled its sale. It is needless to say that Mr. Jefferson paid a handsome price for this rare portrait. It could certainly be hung in no more appropriate place than the handsome assembly rooms of the Edwin Forrest Lodge, and, together with the beautiful letter accompanying the gift, it will be fully appreciated and jealously guarded by the members of this representative and influential order.

CHANGE IN MANAGEMENT.

Vella McLeod has retired from the cast of A Bachelor's Honeymoon, being succeeded by Edith Athelstone. Miss McLeod has assumed the management of the company and J. B. Ludlow is business-manager. A Bachelor's Honeymoon as presented by the McLeod company is one of the most successful farces of the season.

MUSICAL NOTES.

Jean De Reszke, it is said has declined to sing in Chicago this season, and rumor accords to Emma Calvé a similarly disrespectful attitude toward the Windy City.

Moriz Rosenthal, the pianist, arrived from Europe last week to begin his concert tour tomorrow (Wednesday) evening at Carnegie Hall.

Xaver Scharwenka sailed last week for Berlin, where he will make his residence.

Plunket Greene, the English basso, will begin an American concert tour in January.

The mother and brother of Victor Herbert arrived last week from Germany to make their home in America. Mrs. Herbert is a daughter of the late Samuel Lover.

Edith J. Miller, the young Canadian contralto, and Albertus Sbelley, violinist, will entertain at the Fall reunion of the Associate Alumnæ of the Normal College, in this city, on Saturday.

Just, Fearless, Independent, Successful—that summarizes THE DRAMATIC MIRROR'S record for its first score of years.

The 20th Anniversary and Christmas Number will crown fittingly the two decades of this journal's work and prelude another period of useful activity and honorable achievement.

Although the Anniversary Number will not be published until the first of December, its preparation must be completed long before that date. The advertising forms will close soon.

Orders and copy for advertisements should be sent AT ONCE to secure desirable location.

A VERDICT FOR JACOB LITT.

The suit of Jacob Litt against the Wabash Railroad Company, which has been on trial before Judge Garretson and a jury, in the Supreme Court, Long Island City, was decided last Wednesday, the result being a verdict for Mr. Litt for $8,224, the full amount sued for, and costs. William P. Burr and Delos McCurdy were Mr. Litt's attorneys, while the defendant was represented by Ashley, Emery and Rubino.

The case has attracted great attention in theatrical circles, inasmuch as the question involved was the liability of railroads, as common carriers, for property destroyed while in their possession.

A contract was made by Manager Litt with the agent of the Wabash Railroad Company in New York by which the railroad agreed to furnish for the sum of $200 a special train, consisting of a locomotive, baggage car, chair car and sleeping car, for the transportation of the effects and members of the In Old Kentucky company from Kansas City to St. Louis. On the night of Jan. 1, 1898, the property destroyed was loaded on the baggage car by the stage hands of In Old Kentucky. One hour after the train left Kansas City fire was discovered in the baggage car. Efforts made to save the horses and other property were unsuccessful, as in a few moments the car was completely destroyed. Upon arrival at St. Louis claim was made by the manager and the members of the company to the railroad officials for the value of the lost property. These claims the railroad refused to entertain, on the ground that they were not responsible as common carriers as the train was a special one, under special contract, and as the property was loaded by members of the theatrical company the railroad had no control over it. Mr. Litt promptly brought suit for the amount of his claim and the members of the company instituted similar proceedings.

At the trial Mr. Litt's witnesses showed that the contract was one without reservation or limited liability, that the railroad loaded and received the goods on the train, which was in charge of employes of the railroad. Experts were also called to prove the value of the property. The defendant's witnesses testified that the train was in good condition when it started. A colored boy who claimed to have been a stowaway on the train was also called by the defendant, and alleged that a lighted lantern in the baggage car overturned and started the fire. Mr. Litt had witnesses to prove that there was no stowaway on the train, and that while the train was in transit the number of sparks from the engine had attracted their attention. These sparks probably caused the fire.

When the case was closed Judge Garretson directed the jury to find a verdict for Mr. Litt for the full amount, holding that a railroad company, whose business was the transportation of property and persons upon its railroad for hire, agreeing to supply a special train to the plaintiff and draw his property from one point to another, even though the property was loaded onto the car by employes of the plaintiff, was, nevertheless, a common carrier and assumed the liabilities of a common carrier. The Judge also said: "The liability of a common carrier of goods or merchandise attaches when the property passed with the assent of the common carrier into his possession, and is not affected by the carriage on which it is transported or by the fact that the carriage is loaded by the owner. The common carrier is an insurer of the property carried and upon him the duty rests to see that the packing and conveyance are such as to secure its safety."

"I consider that I have won a great victory," said Jacob Litt to a MIRROR man. "Congratulations have been pouring in on me from all parts of this country. The case involved the rights of every manager and actor. It is the first time, I think, that a railroad company has disputed such a claim, and if the matter had not been fought in the court it is easy to foresee what satisfaction managers or actors would get in such instances in future."

AN IMPORTANT PRODUCTION.

Sydney Rosenfeld has closed with Daniel Frohman for the production of his English version of Im Weissen Rosal, the very successful German play which Mr. Rosenthal secured in Berlin. The play is said to be a remarkable combination of comedy incidents, and it will be produced with an unusual cast and elaborate scenery. Mr. Rosenfeld controls both the English and German rights for this country and England. Mr. Conreid is negotiating with him for a German version here. The English version will be called At the White Horse Tavern. The play recounts the adventures of a Berlin tourist in the Austrian Alps, interwoven with a fascinating love story. The piece has passed its two-hundredth night at the Lessing Theatre, in Berlin, and is said to be the most pronounced hit Germany has had in years.

CARVER B. CLINE'S BENEFIT.

Carver B. Cline, whose recent fall from a fire escape resulted in a compound fracture of his ankle, as well as a serious injury to his spine, which may permanently disable him, has been generously tendered by Lederer and McLellan, the managers of the Casino, the free use of that house for next Sunday evening, Oct. 30, when his many friends in the managerial, journalistic and amusement professions propose giving him a testimonial, for which a number of the best and most attractive performers now before the public have offered their services, and which will insure a programme of exceptional interest and merit. Mr. Cline was for several seasons business-manager for Koster and Bial's, where, by his courteous bearing and general affability, he commanded the respect and friendship of all with whom he came in contact.

GOSSIP OF THE TOWN.

Here is a portrait of Walter B. Woodall, with Joseph Jefferson at the Fifth Avenue Theatre. Mr. Woodall plays Fagg in The Rivals capitally, and all his work shows notable ability.

The Macauley-Patton company, now in the tenth week of their season, have broken all records in several towns. At Wooster, O., people were turned away every night.

Carrie Rose has resigned from Henry Chanfrau's company to join Daniel A. Kelly, with whom she will be featured in a repertoire of four plays.

On and Off will be produced on Nov. 24, it is said, at the Vaudeville Theatre, London, by an English company, including George Giddens, Seymour Hicks, Herbert Standing, Maud Hobson and Lettice Fairfax. James Kearney will sail to-morrow (Wednesday) to rehearse the London company.

The Pitman Comedy company is said to be pirating The Middleman in Pennsylvania.

William Jerome's Herald Square Comedians opened successfully on Oct. 15 at the Lyceum Theatre, Elizabeth, N. J. Boyle and Graham, Murray and Murray, Beeson, Miles and Lulu, Thomas H. Sedgwick, and May L. Bell made strong hits. A return date in two weeks was booked.

Jessie Cole joined A Turkish Bath Oct. 18 and is making a hit in her original specialty.

British playgoers are being treated to a half dozen new dramatizations of The Three Musketeers. With D'Artagnan on the other side and Cyrano on this it must be admitted that the art of stage fencing is looking up a bit.

A new Henry Arthur Jones comedy, The Manœuvres of Jane, will be produced on Oct. 29 at the Royal, Haymarket.

Carl and Theodore Rosenfeld have secured the American rights to Gerhardt Hauptmann's plays, and expect to arrange an early local production for his Hentschel the Liveryman.

Mrs. Daniel Sully, who has not appeared on the stage for some time, has joined her husband's company.

Frank W. Sanger's old suit against T. Henry French to recover a share of the earnings of Little Lord Fauntleroy was argued before the Court of Appeals at Albany last week. The case, begun in 1889, has been in two courts before, Mr. Sanger winning in one and Mr. French in the other.

The annual benefit of the Actors' Fund will occur on Nov. 10 at the Broadway Theatre.

May Lambert, whose seductive wink is a feature of On and Off, is a graduate of the Stanhope-Wheatcroft Dramatic School.

A long distance speech was made last week by Randolph Hartley to a company in Denver, soon to open in his opera, The Juggler, in that city. Into a phonograph here Mr. Hartley poured his words of admonition regarding the performance of his work—and his hopes for its success. The cylinder was sent by express to the stage-manager in Denver, and three days later The Juggler company heard, marked and applauded the address which came to them from New York.

Lee J. Kellam, business-manager of Marks Brothers' company No. 1, has bought from Frank G. Moore The Labor Queen; from G. Harris Eldon, Old Hayseed and My Country Fellow, and from Thomas Dephew, Little Coquette, all comedy dramas.

It is probable that the Alice Nielsen Opera company, which, owing to previous arrangements, is compelled to close its engagement at Wallack's next Saturday, will be seen in New York again this season. Manager Frank L. Perley told a MIRROR man yesterday that he had offers of time for the company from four Broadway theatres.

Ren Shields will stage The late Mr. Early for Sharp and Flatt.

Mae Lowery made her first appearance in Hotel Topsy Turvy at the Herald Square Theatre last night. Miss Lowery and Aubrey Boucicault introduced two new songs.

Louise Perine and Wilfred Lucas, of the James Durkin company, were married on Oct. 16, at Elmira, N. Y.

A London paper states that Harry Rogers will do Harry Pleon's play, Muddled, Mixed and Fixed, in the United States.

It is reported that Loie Fuller is anxious to manage a theatre of her own, and with that end in view is negotiating for a lease of the Athénée-Comique, Paris.

Corse Payton's Comedy company played to very large business at Fall River, Mass., week of Oct. 10.

Ella Beldeni, of the Peruchi-Beldeni company, is at the Columbia, S. C., hospital suffering with typhoid fever, but is now convalescent. Her place has been ably filled by the clever Carleton Sisters, Hazel and Daisy. The business of the company since opening seven weeks ago has been to S. R. O. At Wilmington, N. C., last week the capacity was taxed at every performance. The company is working Eastward.

CURRENT AMUSEMENTS.

Week Ending October 29.

New York.

METROPOLIS (Third Ave. and 142d St.), When London Sleeps.
OLYMPIC (Third Ave. bet 129th and 130th Sts.), Rentz-Santley Company.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), The Burglarians in The Serenade and Robin Hood.
HARLEM MUSIC HALL. (125th st. nr. Seventh Ave.), Vaudeville.
COLUMBUS (125th St. nr. Lexington Ave.), Fanchon.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), Continuous Vaudeville—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Rosenthal Concerts—Wed. Eve. and Sat. Aft.
OLYMPIA (Broadway and 45th st.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Il Trovatore.
MURRAY HILL (Lexington Ave. and 41st St.), Jim the Penman.
BROADWAY (Broadway and 41st St.), Francis Wilson in The Little Corporal—96 to 42 Times.
EMPIRE (Broadway and 40th St.), John Drew in The Liars—39 to 86 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), The Belle of New York.
KNICKERBOCKER (Broadway and 38th St.), Viola Allen in The Christian—17 to 24 Times.
HERALD SQUARE (Broadway and 35th st.), Hotel Topsy Turvy—25 to 33 Times.
GARRICK (35th St. East of Sixth Ave.), Annie Russell in Catherine—1 to 8 Times.
KOSTER & BIAL'S (145-149 West 34th St.), Vaudeville
MANHATTAN (1260-1267 Broadway), The Turtle—59 to 66 Times.
THIRD AVENUE (Third Ave. and 31st St.), Dr. Jekyll and Mr. Hyde.
BIJOU (125th Broadway), Sam Bernard in The Marquis of Michigan—36 to 45 Times.
WALLACK'S (Broadway and 30th St.), Alice Nielsen in The Fortune Teller—29 to 35 Times.
DALY'S (Broadway and 30th St.), The Runaway Girl—60 to 76 Times.
WEBER AND FIELDS' (Broadway and 29th St.), Hurly-Burly—53 to 60 Times.
SAM T. JACK'S (Broadway and 29th St.), Burlesque.
FIFTH AVENUE (Broadway and 28th St.), Joseph Jefferson in The Rivals—15 to 21 Times.
THE GARDEN (Madison Ave. and 27th St.), Richard Mansfield in Cyrano de Bergerac—22 to 28 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), The Food Show.
MINER'S (212-214 Eighth Ave.), The Venetian Burlesquers.
MADISON SQUARE (24th St. nr. Broadway), On and Off—8 to 14 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), E. H. Sothern in The Adventure of Lady Ursula—60 to 67 Times.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), Figures in Wax—Concerts and Vaudeville.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Cumberland '61.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), Continuous Vaudeville—12:00 M. to 11:00 P. M.
IRVING PLACE (Southwest cor. 15th St.), The Liliputians in The Golden Horseshoe—45 to 52 Times.
FOURTEENTH St. (14th St. nr. Sixth Ave.), The Sign of the Cross—3d Week.
KEITH'S (East 14th St. nr. Broadway), Continuous Vaudeville—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Sporting Life—33 to 40 Times.
TONY PASTOR'S (Tammany Building, 14th St.), Continuous Vaudeville—12:30 to 11:00 p. m.
DEWEY (126-128 East 14th St.), The Tammany Tigers.
STAR (Broadway and 13th St.), On Land and Sea.
GERMANIA (147 East 8th St.), A Day in Manila.
LONDON (295-297 Bowery), Zeno.
PEOPLE'S (199-203 Bowery), The Sleeping City.
MINER'S (165-169 Bowery), Irwin Brothers' Burlesquers.
THALIA (46-48 Bowery), The Hebrew Drama.
WINDSOR (45-47 Bowery), The Hebrew Drama.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (323 Fulton St.), All the Comforts of Home—2d Week.
HYDE AND BEHMAN'S (340 to 352 Adams St.), Vaudeville.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), The Rays in a Hot Old Time.
UNIQUE (194-196 Grand st.), The High Rollers.
THE AMPHION (437-441 Bedford Ave.), Burr McIntosh in The War Correspondent
LYCEUM (Montrose Ave. and Leonard St.), N. S. Wood in Out in the Streets.
STAR (391-397 Jay St. nr. Fulton St.), The Gay Morning Glories.
EMPIRE (101-107 South 6th St.), Weber's Parisian Widows.
COLUMBIA (Washington, Tillary and Adams Sts.), Denman Thompson in The Old Homestead.
GAYETY (Broadway and Middleton st.), James O'Neill in Repertoire.
BIJOU (Smith and Livingston Sts.), John Martin's Secret.
MONTAUK (1560-567 Fulton St.), Ada Rehan in Cyrano de Bergerac.
MUSIC HALL (Fulton St. and Alabama Ave.), Vaudeville.

AT THE THEATRES.

Garrick—Catherine.

Comedy in four acts, by Henri Lavedan. Produced October 24.

Duke de Coutras	Frank Worthing
George Mantel	Joseph Holland
M. Vallon	W. J. Le Moyne
Baron Frouard	J. G. Saville
M. Lucas	Robert Hickman
Frederic	Francis Sedgwick
Paul	Gretta Carr
Duchess de Coutras	Sarah Cowell-Le Moyne
Catherine Vallon	Annie Russell
Helene, Viscountess De Grissolles, Elsie de Wolfe	
Baroness Frouard	Dora Goldthwaite
Madeleine de Coutras	Ethel Barrymore
Blanche Vallon	May Buckley
Jeanne	Georgie Mendum
Louise	Marion Kirk

Annie Russell made her reappearance at the Garrick Theatre last evening in the title-role of Catherine, a new comedy by Henri Lavedan. To most New Yorkers the author is known only by his Le Prince d'Aurec, which was produced some time since at the Lyceum, under the title of An American Duchess. In his own country, however, he is both prominent and popular, and was an aspirant for the chair in the French Academy left vacant by the death of Meilhac.

The play, Catherine, though used as the vehicle for a star, is not a star piece; though the work of a French dramatist, it is not *risque*, and though built around a conventional theme it has about it a pleasing air of freshness.

The story deals with the love affairs of Catherine Vallon, a poor young music teacher, who by marrying the Duke de Coutras raises herself socially, but loses for a time the happiness which belonged to her former humble station. Before the Duke declared his love for her she had engaged herself to Paul Mantel, a clerk belonging to her own sphere, and would have wedded him had not Mantel, appreciating the situation, broken the engagement. Catherine, though thoroughly in love with her husband, soon finds herself unhappy in her married life. An unfounded jealousy, born of her knowledge of the social gulf between the Duke and herself, causes her to become suspicious of her husband's relations with his cousin, Helene Grisolles. The Duke is blameless, though in truth Helene is madly in love with him. Unable to keep her passion secret she declares it, throwing herself into his arms and beseeching him to return her love. Catherine witnesses a part of this scene, and fancying that it confirms her suspicions beyond a doubt, she resolves to leave her home and go to Mantel. She sends for her former lover, and in spite of the Duke's explanations and protestations is firm in her resolve. Mantel, upon his arrival, is naturally received coldly by the husband, but after he has told the story of his sacrifice for Catherine's happiness the Duke recognizes the nobility of his character and apologizes for his insults. The poor clerk, who still has a strong influence over Catherine, sets himself the task of straightening out the family misunderstandings, and in the end, by sacrificing himself a second time, succeeds in making the woman he loves happy and content.

Catherine, as presented last evening at the Garrick Theatre, revealed a "talky" play, which was exceedingly well acted. Indeed, if it had not been for the histrionic cleverness of the performers the play would have proved decidedly dull, for however entertaining moralizing and philosophizing may prove to patrons of the lecture platform, theatre audiences expect something more dramatic than mere talk.

We are told by Henri Fonquier, of the Paris *Figaro*, that Catherine is a frank return to the comédie honnête of Emile Augier. And that is just what American audiences have no craving for. They crave up-to-date comedy of a diverting and refined character. The modern French dramatist is addicted to extremes. He either sins on the side of salaciousness or sentimentality and banality. There is nothing salacious in Catherine. It leans in the other direction. It ostensibly sets forth the victory of the *bourgeois* over the nobility—the triumph of sentiment over vanity.

Finally, it shows how marital love triumphs over every impediment. All this is very proper and very moral, but it likewise lacks anything of thrilling interest. It is not the mission of the theatre to replace the pulpit. The drama in its higher form is, or ought to be, acted literature. In its simpler forms the function of a dramatic performance is to entertain, and not to moralize. It would be well for M. Lavedan to choose lighter and up-to-date subjects in selecting his themes for future plays.

The performance last evening ran smoothly, and the actors were frequently applauded for their individual efforts. Sarah Cowell-Le Moyne seemed to be especially favored with demonstrative approval, and her emotional efforts in the first and second acts were greeted with prolonged applause. Frank Worthing, barring a tendency to mumble instead of delivering his lines distinctly, acted effectively as the Duke de Coutras. Joseph Hollond acquitted himself creditably as George Mantel, a part somewhat out of his line, as it is entirely lacking in humor. W. J. Le Moyne gave a most artistic character sketch of the old organist, Vallon, and J. G. Saville was also seen to advantage as Baron Frouard.

Robert Hickman made the most of his opportunities as M. Lucas. Francis Sedgwick was altogether too full grown and possessed of too much of a baritone voice to pass for a boy of fourteen, but his acting was by no means bad, under the circumstances. Gretta Carr was very sweet as little Paul.

Mrs. Le Moyne, as may be inferred from what has been said of her reception by the audience, made a hit as the Duchess de Coutras. Elsie de Wolfe, as Helene, had a role that thoruoghly suited her. Dora Goldthwaite was also in her element as Baroness Frouard. Ethel Barrymore was comely and competent as Madeleine de Coutras. May Buckley acted the part of Blanche Vallon with appropriate pathos.

Annie Russell was very charming and sympathetic as Catherine, as she is in every role she assumes. She possesses a rare sweetness of personality that makes her acting in such a role as Elaine very poetic and fascinating. In a role like Catherine, however, this very sweetness grows monotonous after the first act. The auditor looks for fire and force, of which Miss Russell is utterly incapable. If some dramatist would write another play like Elaine for her, she would scintillate far more brilliantly than in a conventional character of every day existence.

The play was well staged, and the scenic interiors were much admired. The scenery was by Ernest Gros, and the incidental music by William Fürst.

Star—On Land and Sea.

Melodrama in four acts by Scott Marble. Produced Oct. 24.

Jason Massey	George P. Tiffany
James Dunham	Henry Pierson
Jack Darrell	Joseph Rawley
Simeon Crawl	W. H Harvey
Joe Peggs	R. J. Moye
Tim Darcey	James T. McEnary
Gambia	John F. Loghney
Billy Blue	W. H. Smith
Captain Rhett	Harry Mathews
William Brief	Herbert Jones
Barney	Charles A. Barrett
Joel King	J. W. Herbert
Little Gambia	Little Nelly Claire
Zada	Edith Ives
Lucy Massey	Louise Muller
Mrs. Cora Massey	Susie Willis
Sally Green	Alice Gilmore

There was a very large audience at the Star Theatre last evening, when On Land and Sea, a melodramatic *olla podrida*, by Scott Marble, was presented for the first time down town.

A number of scenic and mechanical effects and a particularly bad villain are the main features of the play. The villain, yclept James Dunham, is an officer on a vessel owned by Jason Massey. He is in love with Massey's daughter, Lucy, and has a rival in Jack Darrell, the truly good hero. Massey has made a will by which his wife and Dunham have equal shares of his property. By a subsequent will the estate is left to the daughter. Dunham gets the assistance of a sub-villain, one Simeon Crawl, kills Massey, and contrives to have Darrell accused of the murder. Dunham then claims the property on the strength of the first will but is checkmated by Zada, an octoroon employed on Massey's estate in South Carolina, who produces the second will.

Dunham, still aided by the sub-villain, next wrecks a vessel on which is the hero, with the intention of saving himself and his confederate, and letting the others drown. They are saved, however, and Darrell manages to turn up at an old sugar house just as Lucy, whom Dunham has decoyed there, is signing a paper deeding her inheritance to the villain. Darrell interferes without success, but Zada, who enters at this moment, brings assistance. Dunham is arrested, but soon escapes, and to revenge himself on Zada attempts to put her child in a wheat crusher in motion. Zada stops the belting that gives power to the crusher just in time to save her child's life, while its father, Gambia, shoots the villain. Darrell and Lucy have been married some time previously, so everyone is happy.

The story is, of course, conventional to a degree, but it is told in a manner that appeals to the patrons of popular price houses, as was shown by the enthusiastic reception that the audience, especially the upper portion of it, gave the play. The specialties, without which no modern melodrama is complete, were also very popular. They were contributed by Alice Gilmore, who sang "coon" songs very acceptably, and by R. J. Moye and James T. McEnary, who also won favor by their comicalities.

The company did justice to the requirements of their parts. Edith Ives played Zada, the octoroon, with considerable force. Louise Muller and Joseph Rawley, respectively, played the hero and heroine satisfactorily. Henry Pierson was, possibly, a little milder than such deep-dyed stage villains generally are. George P. Tiffany, John F. Loghney, W. H. Harvey, Harry Mathews, Herbert Jones, Susie Willis, and Nelly Claire also gave satisfactory performances.

The mechanical effects were most realistic. The shipwreck and the wheat crusher were well managed and scored heavily.

Next week's attraction will be Marie Wainwright in Shall We Forgive Her? and East Lynne.

People's—The Sleeping City.

Melodrama in four acts by Octavius Cohen. Produced Oct. 24.

Jack Morton	Rogers Barker
Lou Morton	Lester A. Davis
Charles Creston	Randolph Murray
Bill Wattles	George T. Meech
Michael Mulcahey	James F. Casey
Fritz Dinkowinkle	Fred Mendona
Sam Harris	J. B. Boardman
Doctor Grubb	Frank A. Auburne
Jim	Edward Hurdy
The Whistling Comedian	Harry F. Winsman
Foxey	E. F. Tabor
Slim	George Flint
Ethel Baintree	Lasette Du Brock
Cora Creston	Florence Courtney
Widow Riley	Maggie Le Clair
Maggie Riley	Belle Gold

Though bearing a title suggestive of Philadelphian repose, The Sleeping City is far from being a play which will lure its audiences to slumber. The melodrama has been performed in the smaller cities of the State during the past four weeks, and last evening came before a New York audience for the first time at the People's Theatre. The house was very large, and demonstrative to a fault, greeting the hero with enthusiastic cheers and giving the villain a soulful round of hisses upon his every entrance and exit.

The scene of the first act is Battery Park, New York. Here the hero, Jack Morton, is falsely accused by Charles Creston, the villain, of a crime and is sent in consequence to Sing Sing. The villain, who is in love with Ethel Baintree, Jack's sweetheart, learns of a plan to effect his escape and strives to prevent it. This occurs in the second scene of the second act, which represents the exterior of the prison. As Jack appears on the wall a freight train rushes past in view of the audience and the hero makes a leap for life, and is carried out of danger by the rapidly moving cars. The third act takes place in an insane asylum, where Lou Morton, the brother of Jack, has been placed by Creston. Lou is saved, and together the brothers go to the rescue of Ethel, who is confined in an East River den, shown in the fourth act. Creston is at last brought to bay and is killed. His death immediately dispels the cloud which has hung so heavily over the hero and heroine, and all ends happily.

The role of Jack Morton was effectively played by Rogers Barker, and Randolph Murray was a decidedly good villain as Charles Creston. Especial praise is due James F. Casey and Maggie Le Clair for their excellent rendering of the two Irish comedy parts, Mulcahey and the Widow Riley. Lasette Du Brock was bright and pleasing as Ethel Baintree, the heroine.

Harry F. Winsman was enthusiastically received in his whistling specialties. The piece was mounted nicely and the mechanical effects were well managed.

Murray Hill—Jim the Penman.

An unusually large audience witnessed a performance of Jim the Penman at the Murray Hill Theatre last evening, that was above the high standard already set for itself by the Henry V. Donnelly Stock company.

While nearly every one in the cast had a part rather out of his or her usual line, every role was played satisfactorily. Robert Drouet's Captain Redwood was a surprise to those who have seen him only in the conventional "leads," and Walter Allen was equally successful as Baron Hartfeld. William Redmund as James Rawlston gave a clean cut, artistic performance. As Nina Rawlston, Hannah May Ingham won the sympathy of her auditors at once, and her work was highly appreciated through the entire play. Rose Beaudet and Dorothy Donnelly, as Lady Dunscombe and Mrs. Chapston, respectively, were attractive in appearance, and more than that, sincere in their parts.

The stage settings were especially well arranged, and altogether the production was one of the best yet given by this admirable stock company.

Third Avenue—Dr. Jekyll and Mr. Hyde.

The stock company at the Third Avenue Theatre revived Dr. Jekyll and Mr. Hyde, before a large audience, last evening, Doré Davidson appearing in the dual role in which he used to star. Mr. Davidson's performance is one of considerable strength and no mean skill, and it held spellbound the not always impressionable patrons of the Third Avenue who, in their own sweet way, frankly preferred the dreadful Hyde to the hypocritical Jekyll. Mr. Davidson was well supported by the members of the company whom he had served hitherto only as stage-manager, and the play was acceptably mounted.

Ramie Austin as Winifred, was very effective, especially in the scene where she discovers her father's body. Edward R. Mawson, Richard Lyle, and Leonard Fletcher were excellent in heavy parts. George Welch and Della Clark were appropriately funny in low comedy parts. Edgar Selwyn, George Watson, Daisy Gould, Cora Vivian, Jean Caskil, and Zora Hollingsworth rendered efficient aid.

Entr'acte vaudeville features were Gallagher and Griffin, Eddie Pinaud, Ida Howell, and the wargraph. A new version of Cyrano de Bergerac is underlined for next week.

American—Il Trovatore.

Verdi's ever delightful Il Trovatore was sung in English last evening by the Castle Square Opera company at the American Theatre, before an immense audience that applauded appreciatingly the excellent performance of the masterful opera.

Adelaide Norwood, who had sung with the company in Boston, made her local debut as Leonora and achieved a distinct success. The favorites of the company were happily cast, Lizzie Macnichol as Azucena, Joseph Sheehan as Manrico, W. G. Stewart as Di Luna, Miss Kennedy as Inez, Mr. Knight as Ferrando, and Algernon Aspland as Ruiz. The production was in every way adequate and the chorus as usual displayed excellent voices and fine training.

During the week Yvonne de Treville will alternate as Leonora, Grace Romaine as Azucena, William Lavin as Manrico, and Harry L. Chase as Di Luna. Romeo and Juliet will be sung next week.

Columbus—Fanchon.

Fanchon the Cricket, an old-time favorite in which Maggie Mitchell made her greatest success, was given at the Columbus Theatre last night by the stock company. Una Abell assumed the title-role. Emmet Corrigan as Landry, Violet Rand as Madeline, Carl Ahrendt as Father Barbeau, Stephen Wright as Didier, Margaret Gallagher as Old Fadet, and Effie Germon as Mother Barbeau gave painstaking performances.

Metropolis—When London Sleeps.

James H. Wallick's company, presenting the successful English melodrama, When London Sleeps, is the attraction for the week at the Metropolis Theatre. The wire-walking episode, the Hindoo idol, and the gambling house scene are potent magnets, and the play should enjoy a prosperous engagement. Among the players announced are Vera De Noie, Annie Barclay, Ceni Havre, C. H. Truesdell, Collin Varrey, and George P. Murphy.

At Other Playhouses.

ACADEMY.—Sporting Life is drawing crowds of the lovers of melodrama.

BROADWAY.—Francis Wilson is playing to enormous business in The Little Corporal.

BIJOU.—Sam Bernard has begun the last fortnight of The Marquis of Michigan.

DALY'S.—A Runaway Girl continues to very large and delighted audiences.

EMPIRE.—John Drew and The Liars are in their fifth week.

FIFTH AVENUE.—Joseph Jefferson and The Rivals are in their third week.

FOURTEENTH STREET.—The Sign of the Cross will be succeeded next week by Chauncey Olcott.

GARDEN.—Richard Mansfield will remain until Nov. 26 in Cyrano de Bergerac.

GERMANIA.—A Day in Manila is amusing thousands of Germans.

GRAND OPERA HOUSE.—Cumberland '61 is the bill for the week. Tempest Tossed will follow.

HERALD SQUARE.—Hotel Topsy Turvy is in its fourth merry week. A professional matinee will be given on Thursday.

IRVING PLACE.—The Liliputians in The Golden Horseshoe are attracting the German population.

KNICKERBOCKER.—Viola Allen and The Christian are drawing large audiences.

LYCEUM.—E. H. Sothern has begun the last week of The Adventure of Lady Ursula. He will present A Colonial Maid next Monday.

MADISON SQUARE.—On and Off is in its second week.

MANHATTAN.—The Turtle is moving on toward its seventy-fifth performance.

WALLACK'S.—The present is the last week of Alice Nielsen's engagement in The Fortune Teller. Julia Arthur will follow.

CASINO.—The Belle of New York began last evening its third engagement at its home theatre, Dan Daly appearing this time in a stellar capacity. A large audience thoroughly enjoyed the quaint humor of Mr. Daly and the clever work of his associates.

CHARGED WITH PIRACY.

Lorin J. Howard, E. C. Wilson, C. A. Andrews and others have been summoned by a United States marshal to appear on Nov. 4 before the Grand Jury, Chicago, in case of Lee Beggs, for pirating Lynwood under the title of Volunteer. Howard & Doyle, J. K. Tillottson's agents, are making a test case, having won the preliminary trial at Springfield, Ill. At present they have three parties under arrest, including Beggs, and as soon as a final decision is given, if in their favor, have over eighty warrants ready to serve. H. B. Marks is their special attorney in copyright cases.

AGAINST THE GERRY SOCIETY.

THE MIRROR some time ago voted an application to the Supreme Court by the State Board of Charities for a mandamus to compel the Gerry Society to submit its affairs to the inspection of the State Board. Mr. Gerry demurred, claiming that his society did not legally come under State authority. Judge Giegerich has granted the mandamus sued for, and hereafter the Gerry Society will probably have to submit its administration and affairs to the State authorities of charities.

P. W. L. DOINGS.

The programme at the social meeting of the Professional Woman's League yesterday was in charge of Fanny M. Spencer. It included piano solos by Miss Spencer, a violin solo by Alice Tyss, soprano solos by Blanche Duffield, and contralto solos by Louise Gehle. Next Monday will be the League's Exhibition Day. On November the literary meeting will be held, at which the Comtesse de Bremont will give a talk on the Transvaal, and will sing two songs of her own composition. Maida Craigen will read two poems, also by the Comtesse de Bremont.

REFLECTIONS.

Arthur Elliott retired last week from Henry Miller's company.

Winona Bridges will retire this week from Waite's Comedy company.

Sackett and Weed will send out next week a second company in A Bachelor's Honeymoon.

A number of prominent Government officials, including several members of the Cabinet, saw the performance of The Jolly Musketeer in Washington last evening.

Grace Freeman is playing the lead in The Marquis of Michigan, Harriet Sterling having retired from the cast on Saturday.

Ada Deaves has returned to New York from John F. Harley's Gayest Manhattan company, having left that organization.

Charles E. Ford, of Ford's Opera House, Baltimore, and W. H. Rapley, of the National, Washington, were in town last week. Mr. Ford visited the city on business—Mr. Rapley to undergo a surgical operation.

In compliance with the wishes of the late Edward J. Henley his wife (Helen Bertram), John M. Turner, and Harry Pearson were present at the incineration of his remains at Fresh Pond, L. I., on last Thursday.

The marriage of Leo Stern, 'cellist, and Suzanne Adams, the American soprano, has been announced in London.

Glen Campbell, Pa. New Theatre and five good one nighters. H. P. Way, Carmensville, Pa.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

Perhaps the best production the Meffert Stock company has given the Louisville public was that of Nordeck, which played to an enormous week's business Oct. 9-15. It was produced under the direction of Oscar Eagle, who was in Frank Mayo's company for two seasons and therefore familiar with every detail of Mr. Mayo's magnificent production. Mr. Eagle appeared as Waldemar Nordeck, the part made famous by Frank Mayo, and press and public were unanimous in their praise of his acting. His imitation of Mayo was little less than marvelous, and in the romantic make-up he appeared to wonderful advantage. Adolph Lestina played the German, Witold, and made a decided hit, as did Thomas Reynolds in the character of the tutor. The forester, Oseikie, was well played by Charles McElhaney, as was that of the half-brother, Leo, by Alexander Gaden. Messrs. Gibney, Evans, Webb, and Conlon a.. contributed well defined characterisations. Esther Lyon looked and played Wanda to the life. Her girlish simplicity was most charming, and together with her finished acting and beautiful gowns added another to her many successes here. Helen Desmonde was taken ill at the second performance, and was succeeded by Anna MacGregor, who played the Princess throughout the week, making a positive hit. The little German girl, Margaret, was well portrayed by Kate Toncray. The stage settings and costumes were beautiful.

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Edwin Thanhouser's new Milwaukee Stock company will include Alberto Gallatin, Mary Davenport, Willis Granger, and Frank Hatch.

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The Ralph E. Cummings Stock Company gave a very elaborate production of The Charity Ball last week at the Cleveland Theatre. On Oct. 20 an excursion of three hundred people came over from Sandusky to witness a performance of this company. Blanche Douglass scored heavily as Bess Van Buren, Ralph E. Cummings as Brother John, Wilson Deal as Judge Knox, and George S. Christie as Alex Robinson. The press of this city is very enthusiastic in its praise of the general excellence of the productions of this company, and stamps the stock system as a great educator. Both the *Plain Dealer* and the *World* buy tickets each week for their newsboys. This is something almost unknown in theatricals. Next week a big scenic production of Monte Cristo will be given.

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At the Girard Avenue Theatre, Philadelphia, week of Oct. 17 the stock company presented Mr. Barnes of New York to large business. Valerie Bergere as Marina Paoli made a most emphatic hit. The honors among the men were divided between Joseph Kilgour and Edwin Emery. Mr. Emery's Austruther was a manly, quiet and dignified performance. The Barnes of Mr. Kilgour was given in his usual skillful manner. George Barber as Musso gave careful study of the jealous but gentlemanly Corsican. The Late Mr. Brown is underlined.

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Susan McFall, of the Park Theatre, Brooklyn, Stock company, has been winning commendation for her work in the part of Evangeline Bender in All the Comforts of Home. The success of the play has led to its continuance at the Park for this week.

Manager L. M. Frey's Lyceum Theatre Stock company has had very large patronage this season. The attendance thus far Manager Frey says has been thirty-five per cent. better than during the corresponding period last season. Last week's bill, The Orphans of New York, with N. S. Wood, supported by the stock company. The house was sold out almost every night. This week Out in the Streets is presented, which will close Mr. Wood's Fall engagement at the Lyceum. Rose Watson, leading woman, and Helene Herbert, characters, are recent engagements with the stock company.

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Frank Rolleston resigned from the Lyceum Stock company, Baltimore, this week. Mr. Rolleston was engaged to alternate in the leading roles with John Flood, and is not suited with the parts assigned him on his "off" weeks. Stephen Grattan has been engaged to succeed Mr. Rolleston and will open with the company next Monday.

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Walter D. Greene is meeting with great success in the leading heavy roles with the Woodward Stock company at the Creighton Theatre, Omaha. During the past few weeks he has scored distinct successes in such varied roles as Calvin Steadman in Men and Women, Standish in The Lost Paradise, Jacques in As You Like It, and General De Romachio in The White Squadron.

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Mae Broomall, of Covington, Ky., makes her professional debut with the Neill Stock company, Cincinnati, this week.

The Brady Stock company, at the Star Theatre, will produce Cyrano de Bergerac in the near future.

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A reception was given to Joe Totten, the clever light comedian of the Columbia Theatre Stock company, Newark, N. J., by Mr. and Mrs. Paul V. Theiry at their home recently. Mr. Totten has made many friends in Newark.

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Difficulties that have existed for some time between J. H. Kahn, manager of the Columbus Theatre, and Mordaunt and Block, managers of the stock company at that house, culminated Saturday night, when no performance was given. It had been announced last Friday that Mordaunt and Block would withdraw from the management of the company at the end of the week and that Mr. Kahn would assume the management himself. On Saturday night certain members of the company who had not received their salaries made a demand for them to Mr. Kahn, and declined to act unless they were paid. Mr. Kahn refused, and in consequence no performance was given. The company, reorganized, appeared in Fanchon last night under Mr. Kahn's management, and will continue next week, after which combinations will, it is said, be played at the Columbus. Mordaunt and Block claim that Mr. Kahn has violated his contract with them, and purpose bringing suit against him.

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Edwin Thanhouser and Frank Hatch have leased the Academy of Music, Milwaukee, for two years, and will open the house the first week in November with the Thanhouser-Hatch Stock company. They have engaged for the company Willis Granger, Alberta Gallatin, Nan Mifflin, Meta Brittain, Lucius Henderson, Frank Hatch, Edwin Thanhouser, Mary Davenport, William Yerance, Gertrude Homan, Henry Stockbridge, Samuel Lewis, and Thomas Neville. Messrs. Thanhouser and Hatch's intention is to establish a permanent stock company and to produce the best and newest plays at popular prices. Mr. Hatch has resigned from the cast of Broadhurst's Why Smith Left Home to embark in this new enterprise.

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The Novelty Theatre, Brooklyn, will soon be reopened with a stock company at popular prices.

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Meta Brittain has been engaged by Thanhouser and Hatch for their Milwaukee Stock company.

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Amy Lee has resigned from the Park Theatre Stock company, Brooklyn.

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Helen Byron has joined the Stock company at the Bowdoin Square Theatre, Boston.

BLANEY'S A FEMALE DRUMMER IN CHICAGO.

Charles E. Blaney is very much elated over the success of A Female Drummer, which last week began an engagement at McVicker's Theatre, Chicago. On the opening night the entire house, with the exception of the gallery, was sold out before the doors were opened. It was the largest audience that has ever been in the theatre during Manager Litt's administration, and the advance sale indicates that the next two weeks will be record breakers.

A Female Drummer has been very successful from the beginning of its career, but not until the Chicago opening did it have a proper chance to prove its drawing powers. With an all star cast, including Johnstone Bennett, Nellie O'Neil, Payson Grahame, Helena Salinger, George Richards, Eugene Canfield, Willis P. Sweatnam, Tony Williams, and Charles A. Burke, and with an exceptionally fine scenic equipment, Blaney and Vance have an attraction of which they may well be proud. It is said that the advance advertising of the production was the most elaborate ever seen in Chicago. Besides the usual display of paper, five hundred frames of photographs, seventy-five different sorts of lithographs and numberless statuettes, banners and heralds were used.

Mr. Blaney speaks in the highest terms of Manager Litt's energy in performing his part of the work, which brought about such happy results. Mr. Litt, on the other hand, credits the advertising triumph to the splendid material furnished by the proprietors. It is estimated that they have in use now, with their several road companies, nearly $20,000 of photographs alone. Messrs. Blaney and Vance are so well pleased with the success of the Chicago engagement that they have booked A Female Drummer for three weeks over Mr. Litt's circuit. Consequently, A Female Drummer will appear in Milwaukee, St. Paul, and Minneapolis before its presentation in New York.

THE STRANGE CASE OF BLUE JEANS.

On Oct. 12 Joseph Arthur left New York for Chicago, where he has been hard at work to protect his play Blue Jeans from unauthorized use. The story of this case is peculiar and reveals some interesting details. Let it be told in Mr. Arthur's own words:

"Last season I rented Blue Jeans to a manager of the name of Arlington—Edward Arlington. He broke his contract with me, left his company unpaid at the Lincoln Theatre, Chicago, and the scenery—which was my property—was involved under attachments secured by chorus girls and musicians. I settled these bills and stored my scenery at the Red Line Storage Warehouse, 199 Clark Street.

"Just before coming here to Chicago I learned that my scenery had been released by H. C. Frese, manager of the Red Line concern, and turned over to the aforesaid Arlington and John D. Hopkins, and that they were presenting an unauthorized performance of Blue Jeans at Hopkins' Theatre. I began proceedings in the Federal Court. After ten days of hard, expensive work I secured—through my attorney, E. Parmalee Prentice—on Saturday last an injunction, issued by Judge Jenkins, restraining Hopkins, Arlington, *et al*, from removing the properties, scenery or manuscript of Blue Jeans from Chicago. Hopkins, who had no permission from me to do Blue Jeans, intended to take it to Memphis and New Orleans.

"This suit has cost me a good deal of money, and in the interest of others the facts cannot be too widely known. The Red Line Storage Company should be especially noted in the memory of managers."

SAID TO THE MIRROR.

HARRY DOEL PARKER: "Contrary to statements, I wish to say that Grace Filkins will not join Charles Coghlan. She is the leading lady with Burr McIntosh in A War Correspondent, and is under contract for the season. Mr. Coghlan's managers made her an offer of engagement which she rufused."

HELEN BAIRD: "Kindly deny the statement that I am a member of Harrison Wolfe's The Lost Paradise company."

JAMES R. WAITE: "I am in town only for a flying visit to attend to some business matters connected with our new enterprise. Stock in the James R. Waite Amusement Company is selling rapidly, and I am pleased to say that many orders for shares are coming in from the towns in which the company has lately appeared. We are now looking about for a location for our scene painter's studio. Next season we expect to have at least fifteen companies on the road and will doubtless have places for all the worthy players on the Rialto."

MRS. E. A. EBERLE: "Let me correct a slight misstatement in THE MIRROR interview with me. Mr. Peters was always connected with the Broadway Theatre. It was from his benefit that G. L. Fox played Mark Meddle, and Mr. Fox was the Bowery actor who astonished them all by his fine acting. Mr. Peters had met with an accident, that put an end to his fine artistic work, hence the benefit."

KATIE EMMETT: "Kindly deny the report that I have been ill in St. Louis. I never felt better in my life. I shall start out late in the season with a new play, under new management."

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

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MIRROR CALLERS.

Among the callers at THE MIRROR office during the past week were Maude Blanche Hayes, Dorothy Humbert, Lottie Seymour, Lillian Stahl, Jennie Jacobs, Adelaide Norwood, Mrs. Mary E. Heyman, Miss Goldie, Mrs. H. C. Cashman, Mrs. Joseph Le Brandt, Genevieve Dolaro, Mrs. Le Grande De Capers, Florence Wallack, Sallie and Ruth White, Eva Vincent, Irene Mulle, Jaguarina, Gilbertie Learock, Lizzie May Ulmer, Mamie Johnson, Helen Darke, Maude De Bergrathe, Mayme Kealty, Adelaide Caldara, Eleanore Falk, Mrs. George A. D. Johnson, Margie Wilburn, Stella Madison, Marie D. Shotwell, Florence Stafford, Louise Bryant, Eliote Enneking, Maud Ream Stover, Mrs. T. D. Briscoe, Annie Buckley, Charlotte Lambert, Anita Hendrie, Maud Selbie, Merril France, Lois Jaynes, Leontine Harger, Florence Deshon, Meta Brittain, Jobyna Howland, Edna Scott, Stella Rees, Josie Sisson, Merceita Esmonde, Grace Whitehouse, Mrs. A. Girard, Eleanor France, Eleanor Blanchard, Stella French, Harriett Bond, Gertie Carlisle, Ethel Hertslet, Charles Cowles, Harry Wigley, Edward E. Rose, Arthur Forrest, E. L. Sackett, Albert Livingstone, Sileston Bryce, J. M. J. Kane, Will C. Carleton, J. L. Wallach, Thomas Phillips, George H. Robinson, Fred B. Webb, Harry B. Marshall, R. A. Heindl, Jack F. Farley, Robert M. Edwards, J. R. Amory, F. P. Meldon, June Stone, Adolph Klauber, Ethan Allen, Frank Glenn, Addison Pitt, Walter F. Westcott, Clayton C. Ferguson, Arthur Megill, E. B. Vanderberchen, Al. S. Dolson, Charles Turner, Harry Nye, Thomas T. Whittling, Harry W. Reid, F. C. Pettitt, W. A. Tremayne, Ferris Hartman, H. F. Jordan, George E. Gemunder, S. Hastings Clawson, Tom Lytton, Giles Shine, Thomas W. Wharton, J. W. Randel, C. C. Lawrence, C. W. Macdonald, Bury Dasent, Sidney Wilmer, Sarony Lambert, L. Maurice, William D. Chaflin, M. W. Hanley, Walter W. Burridge, W. T. Terriss, J. M. Sarnpolis, R. B. Milloy, Edwin Thanhauser, Orr S. Cash, Thomas C. Leary, A. S. Warde, Joseph Damery, Joseph Maddern, Fred J. Lewis.

ENGAGEMENTS.

Salome Elting, as soubrette with A Jay Circus.

C. Jay Williams, to play Count Von Guggenheim in Why Smith Left Home.

W. H. Stuart, to originate the comedy old man in His Better Half.

J. K. Adams joined Della Fox on Oct. 22, to take charge of the stage.

Alice Campbell, with The Bride-Elect, to relieve Hilda Clark at matinees.

The Clifford Sisters, with Robert Fulgora, for Shanty Town, joining at Decatur, Ill., Oct. 26.

Edward Corbett, by Marcus Mayer, as advance agent for Olga Nethersole. Miss Nethersole's tour will open Nov. 21 in Cleveland.

James R. Smith, for A Misfit Marriage, joining at Indianapolis.

Married.

LA RUE—SMALL.—Eugene La Rue and Estelle Small, at Delaware, O., on Oct. 16.

LOYAL—MEERS.—At London, England, on Oct. 1, 1898, Lulu Winifred Loyal and Joseph Meers.

LUCAS—PERINE.—Wilfred Lucas, of Grimsby, Canada, and Louise Perine, of New York, members of the James Durkin company, at Elmira, N. Y., on Oct. 16.

O'GORMAN—PROSSER.—At London, England, on Oct. 10, Joseph O'Gorman to Jessie Elisabeth Prosser.

STERN—ADAMS.—Leo Stern and Suzanne Adams, in London, England.

Died.

MORTON.—Charles E. Morton, in New York city on Oct. 6, aged 45 years.

POLLOCK.—James A. Pollock, in New York city on Oct. 21, of apoplexy, aged 52 years.

LETTERS TO THE EDITOR.

YELLOW JOURNALISM AND ACTRESSES.

UPPER FALLS, MD., Oct. 14, 1898.

To the Editor of The Dramatic Mirror:

SIR.—The "yellow" journals have treated the marriage of Howard Gould to Miss Clemmons in their usual style, and have converted a social item into a sensational theme, in which the lady's professional career and personal history are discussed much after the fashion of the village gossip who retails all sorts of stories, good, bad and indifferent, about the various persons of her acquaintance.

A certain amount of public interest is unquestionably attached to this wedding, in view of the provision of Jay Gould's will, which made Howard Gould's marriage without the consent of the other heirs a cause for the reduction of his inheritance by one-half. The wisdom of such a provision may be a legitimate subject of public discussion, and the unselfishness and ardor of the man who prefers love to gold are natural and proper topics for comment. But the fact that a rich man marries an actress does not justify the wrangle which the sensational newspapers have indulged in with regard to the present case.

There is nothing specially surprising in the fact that wealthy or prominent men should marry actresses. Many of them have done so, and true happiness has been the result, just as though they married some one who had never been inside the theatre. George Gould, Howard's brother, married an actress, and his married life, according to all accounts, has been most felicitous. There is nothing strange in such unions. Actresses are generally very attractive women, deriving a special grace and charm from the personal training and accomplishments acquired in their profession. It is no condescension in any man to marry one of them, if she be otherwise reputable, and in point of fact their suitors, like Howard Gould, frequently have to be persistent before they can get actresses to marry them. There is no reason, when actresses do marry outside of their profession, why they should not be treated precisely as other ladies are treated by the newspapers, and ordinary decency and ordinary respect for women demand that they should not be made the subjects of unseemly and sensational publications. Their private lives and business affairs are as much their own as those of other women, and they should not be made the victims of newspaper prys and gossips. There is nothing sacred to "yellow journalism," however, and if it can make a sensation it is as ready to utilise for that purpose a marriage as a prize fight.

Yours truly,
H. D. DAY.

WHY MISS GREY RESIGNED.

NEW YORK, Oct. 24, 1898.

To the Editor of The Dramatic Mirror:

SIR.—Will you kindly deny the report of my ill-health as the cause of my resignation from Mr. Coghlan's company? I resigned because I did not care to play a season of one-night stands through the South and West under conditions which were far from pleasant.

Sincerely yours,
KATHERINE GREY.

WANTED! POSITION AS **BUSINESS MANAGER** OF THEATRE OR COMBINATION.

15 Years' Experience with the Best. Sober and Reliable:—Knows Every Detail:—Excellent Press Work:—Write or Wire, "M. M. M.," Mirror office.

Weeks of Nov. 14, 28, and Dec. 26

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ANACONDA, MONTANA.

All companies holding contracts to play at the

MARGARET THEATRE

are requested to furnish the undersigned with a copy of said contract at once. Failure to do so will be considered as a desire to cancel the engagement. For the season of 1898-99 the Anaconda Theatre Association, only, has authority to book for this house.

H. F. COLLINS, Sec'y and Treas.

PROF. C. CONSTANTINE. STAGE DANCING.

8 Union Square, N. Y.

Character, grotesque, skirt, song-and-dance, sketches, ballets. Pupils in London, Paris and New York: Rignanette, Jessie Lindsay, Helene Constantine, Dayo, Reba, Susie Clayton, Mabel Clark, Ed Favor, Ruby. References: John Drew, Roland Reed, John Rice, whose daughters I taught. Terms moderate. Circular. Call.

NOTICE!!

Mrs. H. V. McLeod having violated the terms of her agreement with me I have rescinded her right to give performances of A Bachelor's Honeymoon, and managers and others are hereby warned that for aiding Mrs. McLeod or her assigns in further performances of my play, they are liable to prosecution.

Messrs. Warde and Beggett are the only persons now authorized to perform this play in the United States and Canada, and I will protect them in their rights under the law. JOHN STAPLETON, Author and Owner.

ESTABLISHED 1884.

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Lady that is A 1 singer and to play small parts. Write or wire as per route, stating age, height and weight. Miss Alva Lenoria please write. GEO. PECK, Manager Rice's Comedians.

J. WÜSTL'S SONS,

COSTUMERS.

9 Union Sq., N. W. cor. 14th St., NEW YORK. | 27 Smith St., near Fulton, BOR. OF BROOKLYN.

Opera Chairs Wanted. 600 opera chairs, one-half for first floor of opera house, other half for balcony. Send complete description, size, etc. State lowest cash price. JAMES RUDD Mgr., Exchange Hotel and Opera House, Temple, Tex.

WILLA MARTIN

There is an important letter for you in THE MIRROR, addressed in care of J. H. Martin, Manager of Clay Clement Company.

WANTED—To hear from small Vaudeville and Farce-Comedy shows, with open dates, travelling in Canada. Send full particulars to F. H. EVERY, Box 208, Guelph, Canada.

THE VAUDEVILLE STAGE

A POPULAR STAGE MANAGER.

THOMAS MARTIN.

One of the most popular men in the vaudeville branch of the profession is "Tom" Martin, who looks after things behind the scenes at Tony Pastor's and sees that the bill is run off to the entire satisfaction of manager, audience, and actors.

This is no easy task, especially in regard to the actors. Every actor on a vaudeville bill considers himself a star, and contends that if he were only allowed to appear at a good time in the afternoon or evening he could "make so good" that he would be immediately placed in the black type class and leave forever the breakfast, dinner and supper show contingent. It takes a clever stage-manager to soothe their ruffled feelings when they find they are on at 12.40, 5.30 and 6.25. "Tom" Martin is an adept in this line, and he can explain matters to a growling comique, a petulant soubrette or a balky sketch team in so pleasant a way that they feel it is a privilege to go on at the "milkmen's matinee" or at the supper show, when they appeal to an audience made up of empty benches and wall-eyed people who have seen the bill twice over, and who remain in their seats because they are too lazy to go home or else have no homes to go to.

Although a comparatively young man, "Tom" has had almost a quarter of a century of experience in theatrical life. He started as a black-face song and dance man about 1875, in partnership with Charlie Crosby. They toured the country, playing at nearly all the theatres devoted to vaudeville, or "variety," as it was called at that time. He separated from Crosby and joined Tom Lewis, who is now a partner of Charles Ernest. The team of Lewis and Martin traveled all over America from coast to coast and then went to Europe, where they remained three years. Martin returned home and took the management of the Palace Theatre, Boston. He was engaged to go to Brooklyn by John W. Holmes, when he started the continuous plan at the Star Theatre. He was Colonel Holmes' right-hand man until the theatre was sold by Holmes to Hyde and Behman. On Jan. 13, 1896, Martin began his duties as stage-manager at Tony Pastor's, and has been there ever since.

Martin has always been very methodical, and he has kept a programme of every house he has been connected with since he entered the profession. He has a good memory, too, and is a regular encyclopædia on matters pertaining to vaudeville. The performers frequently get into arguments concerning the days gone by in Pastor's famous greenroom, and when they can't agree "Tom" is called in to settle the dispute, and when he makes a decision there is no appeal from it.

During a chat with a MIRROR man the other day he showed some of his scrap books, which are mighty interesting reading. Some of the old programmes contain the names of men and women who are now topliners, and who were then almost unknown. The progress of the vaudeville craze has been watched carefully by Martin, and he enjoys nothing better than a chat with some old timer who can recall the days when vaudeville was just plain "variety;" the days when the gags which are now chestnuts were in their prime.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor heads the bill, which includes Henry Bagge, assisted by Annie Fairchild and John Maddern, in Edward Gervase's comedietta, A Husband's Holiday; Charles R. Sweet, the musical burglar; Lizzie B. Raymond, comedienne; Engel Sumner in her new sketch, The Deserter, which is presented for the first time in New York; Krause and Rosa, and their Dutch pickaninnies; Mattie and Pat Rooney, dancers; Johnson, Davenport and Lorella, acrobatic comedians; Thomas and Quinn, Irish comedians; Gorman and Proctor, duettists; Sheehan and Sheehan, comedians; the Brownings, comedy duo; Billy Wallace, contortionist; Zrenyi and Mlle. Cheneau, and Lillian Grist, soprano.

Koster and Bial's.

Sir Andy de Bootjack, which has been added to In Gotham, is a novel and attractive feature. The cast of both burlesques still includes Josephine Hall, Richard Carle, Daisy Dixon, Peter M. Lang, F. Abraham, W. H. Sloan, and others. The olio is headed by Kelly and Ashby, the acrobatic grotesques, who make their American reappearance. The others are the three Sisters Merkel, the three Avolos, Blanche Deliere, and the six Sennets.

Proctor's.

One of the biggest bills ever seen at this house is here this week. It includes Janauschek, assisted by Charles Kent, in the one-act play, Come Here; Williams and Walker in their coon specialty, Kara, the great juggler; Bessie Bonehill, comedienne; the Nawns, Irish comedy duo; Josephine Gassman, rag-time vocalist, and her pickaninnies; Polk and Kollins, banjoists; Hal Merritt, comedian and mimic; Felix De Marco and his riding babboon; George E. Austin, wire-walking comedian; Earl and Wilson, musical comedians; Dave Meier, bag-puncher; Ollie Young, club juggler; Mat Farnan, dancer, and the wargraph.

Keith's Union Square.

Bert Coote and Julie Kingsley head the bill, presenting A Supper for Two. The other features are Clorindy; or, the Origin of the Cake Walk, performed by a troupe of colored people; the Metweef Troupe of Russian acrobats and dancers, who make their American debut; A. O. Duncan, ventriloquist; John E. Camp, the English comedian, who is retained for a second week; Raymond and Kurkamp, musical artists; Mason and Forbes in a new sketch, Doherty's Poodles; the Verdi Ladies' Quartette, C. Jack Harrington, monologist; the Savans, acrobats; McWatters and Tyson, comedy duo; Sheehan and Kennedy, Irish comedians; the Tanakas, Japanese jugglers, and the American biograph, with new views.

Pleasure Palace

Harry Lacy heads the bill, presenting, with the assistance of Ida Van Siclen, Bob Hackett's Pajamas, by Jane Marlin and Harry Lacy. The others are Caron and Herbert, comedy acrobats; Robert Fischer and company in Naval Engagements; Josephine Sabel, comedienne; Tim Cronin in his new specialty, The Continuous Show, by George M. Cohan; James Richmond Glenroy, comedian; Foy and Clark, comedy duo; Mlle. Orbasany's trained cockatoos; Nestor and Bennett, illustrated songs; Gertie Cochran, mental marvel; Lewis and Daly, dancers; Charlotte Ray, vocalist; Cadieux, wire walker, and the Lundgrens, aerial artists. The wargraph remains.

Harlem Music Hall.

Rillie Deaves, assisted by Evan Gamble, presents a new sketch entitled Monday and Tuesday. Others in the programme are Mazus and Mazette, Williamson and Stone, Gardner and Gilmore, Edna Bassett Marshall, Joe Bonnell, Pantzer Trio, Joe Linden, and Pauline Moran.

Weber and Fields' Music Hall.

Hurly Burly continues its run with Ross and Fenton, Weber and Fields, Dave Warfield, John T. Kelly, Fay Templeton, and others. Harrigan, the tramp juggler, and the Van Aukens, bar performers, are in the olio.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The two burlesques, first part, and the living pictures are continued, and the olio shows Fatima, Hanley and Jarvis, Davenport Brothers, Lew Spencer, Nizarras and Bonne, Paulo and Dika, and Phillips and Robinson.

MINER'S BOWERY.—Irwin Brothers' Burlesquers have moved down town, presenting the bill seen last week at the Eighth Avenue. The American Burlesquers follow.

LONDON.—Joe Oppenheimer's Zero presents Mr. and Mrs. Augustin Neuville, Rawson and Baisley, Len Ross, Warde and Erwood, Bush and Quigg, Madden and McCarthy, and Herbert Ashley. The High Rollers next week.

MINER'S EIGHTH AVENUE.—The Venetian Burlesquers, seen last week at the Bowery, are entertaining the West Siders.

OLYMPIC.—Abe Leavitt's Rents-Santley company provide the week's diversion for the up town contingent. The Merry Maidens follow.

DEWEY.—The Tammany Tigers have returned to town for a week, with Adgie and her lions as added features. In the bill are the Chappelle Sisters, the Tilier Troupe, Carlin and Clark, Mlle. Flora, Silvern and Emerie, C. W. Williams, and others.

NELLIE McHENRY'S DEBUT.

Nellie McHenry, the comedy star, will make her very first appearance in vaudeville at the Pleasure Palace on Nov. 7, in a condensed version of her greatest success, Patchwork, with which she became identified in the days of Salsbury's Troubadours. She will be assisted by John G. Webster and a number of other people well known in farce-comedy. Miss McHenry has been attracted to vaudeville by its growing importance, and her friends are sure that she will make the hit of her career in her new field.

A NEW SKETCH TRIED.

Through the courtesy of Tony Pastor, Nelson and Milledge, who were filling an engagement at his theatre last week, put aside their Glass Put In skit on Friday afternoon, and tried a new sketch, which met with much favor. Mr. Nelson impersonated a man of business and an Irish man of all work, and his partner was a society lady and a stuttering rustic. The complications are funny, and the sketch is more legitimate than the old one.

MINNIE DUPREE ACTS WISELY.

Minnie Dupree, who bids fair to eclipse all the comediennes who have gone into vaudeville from the legitimate, has shelved her sketch, Dr. Deborah's Elixir, and has joined the little company playing Too Happy by Half at Keith's Providence Theatre, which opened yesterday, replacing Louise Thorndyke Boucicault. Miss Dupree plays the part originated in this city at the Empire by Maude Adams.

ANOTHER NOVELTY AT KEITH'S.

Following the advance of the price for front orchestra seats from 50 cents to 75, the management of Keith's Union Square yesterday inaugurated a system of reserving box seats in advance. This will prove an accommodation to those who wish to drop in late to see one or two specialties, and also to those who wish to give vaudeville theatre parties, which were an impossibility under the old system of "first come first served."

FRANK C. BANGS IN VAUDEVILLE.

Frank C. Bangs, the only living member of the great Shakespearean quartette, Booth, Bangs, Davenport, and Barrett, will enter vaudeville in a one-act play called Reunited, written for him by Charles Nevins, the author-actor. The scene is laid in Virginia, and the plot involves a very pretty little love story in which the Civil War plays a prominent part.

NEWS FROM BERLIN.

An occasional correspondent of THE MIRROR writes from Berlin, under date of Oct. 10, as follows:

We have started on another month of the theatrical season, and if the business in the variety halls keeps up the way it has begun we shall have a record-breaking season. At the Apollo Theatre the August Family, with their sketch, In a Paris Restaurant, are making the hit of the bill with Tortajada, known as the "Rose of Seville" (and every rose has its thorns), a close second. The Montroses, clever foot workers, are also very well received. On the whole, the programme at this beautiful little theatre is one of its best since the house was opened, and Mr. Waldman, who has replaced Mr. Gluck as manager, starts his managerial career under most favorable auspices.

Quite a number of new turns were added to the Wintergarten programme. Taciano, a female-voice imitator, is one of the new faces. He is really one of the best artists in this line who has ever been here. He has been seen in the States. Spadoni, the juggler, has an excellent act, which, however, can hardly be called juggling, but rather a strong act. His work is above the average, and the only objection to the act is his strange mannerisms. Stelling and Revell, in Harry Stelling's original bar act, are with us again and repeating their former successes. They are doing one of the funniest bar acts on the stage, and it is a great surprise to me that they have never been outside of New York in the States. Revell has learned one of the funniest falls; it's so funny that—well, I won't say, or he will begin to think he is a comedian. Galetti, with his monkeys and a German attendant, is doing well, in spite of a most unfavorable stage. Billy and Willie Farrel are introducing their cake-walk here. Did you ever hear Farrel tell how he used Barnum and Bailey's Zulus in his song sheet in London? Get him to tell you about it some time. We all wish Willie Farrel would stop talking about those great buckwheat cakes you get at Dennett's, because there are one or two of us who won't be able to get back for some time yet, and there never was any use in adding to the general misery of living on the continent. Leslie with his dogs and Kitchie the tramp are holdovers. Kitchie has the English rights to "Get Your Money's Worth." This is the first song he ever owned, and he is teaching it to the population, one at a time. I believe he is going to enter suit against every minstrel company using the song.

The Olympia is producing Mene-Tekel, a proper German ballet. Kiraly is not connected with the place now. He is at present in Paris arranging for a new production next April, which will run through to the Exposition in 1900.

Cleo de Merode is billed at the Wintergarten for Nov. 1. A short time ago she appeared at the Hansa Saal in Hamburg for one month to packed houses. We Germans are so inquisitive. Baron, of the Wintergarten, has had a beautiful pastel made of De Merode, from which large lithographs are being made, with which he is going to bill the town in American style. By the way, he is also of the opinion that America is the only place in which to get good lithographs.

In the legitimate houses Zaza is the biggest kind of a success, and it will probably run the season out.

DELIGHTED WITH VAUDEVILLE.

A MIRROR man met Amelia Summerville and her stalwart husband, Max Eugene, yesterday. They were both elated over their experience last week at Proctor's, where they made separate and successful vaudeville debuts. "I was surprised and pleased," said Miss Summerville, "with the unfailing kindness and courtesy of the attaches, and with everything in the house, including the audience. I never knew anything of vaudeville until I began to play in it, and now that I have tried it I want to keep right on, especially as the financial inducements are so remarkable."

Mr. Eugene was similarly enthusiastic. "It seems to me," he said, "that the more classical the song is the better the patrons of vaudeville like it. I intend to sing Wagnerian selections occasionally hereafter as an experiment. I went into vaudeville because the operatic managers would not pay me anything like the salary Mr. Proctor offered me. I have a repertoire of seventy operas which I can sing in German and English, but I am so pleased with vaudeville that it may be some time before I shall be heard in opera again."

Both Miss Summerville and Mr. Eugene have numerous offers from out-of-town vaudeville managers.

A NEAT TRIBUTE.

George L. Norton, editor of the *Marine Journal*, celebrated the twenty-first anniversary of the establishment of his paper on Oct. 12. On that occasion he received a letter from B. F. Keith, in which Mr. Keith recalled an incident which happened on Captain Norton's ship in 1868. The letter also contained these lines, which can be read with profit by the youths of the present day:

We neither of us could then foresee the great changes which were to occur for us since that November day, 1868, but the thirty years, I believe, have left neither of us feeling really a day older. If we could only make the boys of to-day realize what we have been through since, and the opportunities still before them (which are, I believe, quite as great as they were then), what a help it would be for them, but we must all learn by experience, and you and I have had that.

FOREIGN ATTRACTIONS COMING.

Among the foreign attractions engaged for Koster and Bial's this season are Cissie Loftus, mimic; Jane Delorme, chanteuse; Irma Lynnes, chanteuse excentrique; the Fredericks Troupe, acrobats; Kelly and Ashby, grotesque; Mlle. Marzella and her two hundred trained birds; the Allison Troupe, acrobats; Willy O'Zeale, equilibrist; Ida Heath, transformation dancer, and Henri French, trick bicyclist. The Hengler Sisters, who have been abroad for several seasons, will make their American reappearance at Koster and Bial's.

KEITH'S PROVIDENCE HOUSE OPENED.

B. F. Keith's theatre in Providence, rebuilt and gorgeously decorated and furnished at a cost of $100,000, was opened on Saturday evening last for inspection by invited guests. It was a gala night, and the people of Providence voiced the praises of Mr. Keith for his liberality in giving them so fine a playhouse. A description of some of its beauties will be given next week.

LAST WEEK'S BILLS.

PLEASURE PALACE.—Janauschek, the eminent tragedienne, made her vaudeville debut in the one-act play Come Here, which is a version of a German piece adapted for her some years ago by Augustin Daly. The scene is laid in a manager's office to which a woman comes looking for an engagement. She had known him years before, but he does not recognize her. In order to test her ability he asks her to repeat the words "come here," giving her imaginary situations in which she would have to use the words. She passes through the test successfully, and is about to go, when she informs him of her identity. He is astonished, and before he will allow her to depart gives her one more test, placing himself as the lover who has forgotten her, but is anxious for reconciliation. After some deliberation she says, tenderly, "Come here," and the curtain falls on a happy finish. Madame Janauschek proved that she is still a great artist, and she held the attention of the large audiences throughout the sketch. Charles Kent was perfectly at home in the part of the manager, and displayed the care and finish which invariably characterize his work. Lawrence Merton was satisfactory in a small part. If Janauschek could secure a play which would give her a better opportunity to show her ability to powerfully move an audience she would probably become as great a favorite in vaudeville as she has been in the legitimate. Milton and Dolly Nobles scored a splendid hit in Why Walker Reformed. Mrs. Nobles' dainty art and Mr. Nobles' excellent comedy methods won plenty of laughter and applause. John W. Ransone made his reappearance after a long absence, and in his David B. Hill make-up sang and talked of politics in a way which pleased his hearers immensely. Hall and Staley, who were accorded the distinction of black type, were also successful in winning laughs with their funny burglar sketch. Hal Merritt, who has been to London since he was seen here last, presented a new act embodying most of his old material, in a novel way. He appears as a waiter in a dining-room, and talks to imaginary guests while doing his imitations. Merritt is neat, refined and clever, and his appearances are always welcome. The youngest of the Reed Birds, as usual, made a bigger hit than the rest of the family put together. Nettie Fields proved herself a very clever dancer, and was heartily encored. Bobby Ralston was "little but good." Eugene Niedert did some smart tricks on his bicycle. The Three Rossi Brothers were successful in their knockabout sketch. The Review Comedy Four made a hit with their songs, jokes and dances. Fred Watson played a selection called "Something New," and the wargraph pictures were shown as usual.

TONY PASTOR'S.—Richard Harlow made his first appearance in a single specialty, and sang three songs. He was gorgeously costumed as usual, and the women grined points in the latest "wrinkles" in dress. He sang "Rag-Time Lis," Alfred E. Aaron's song, not exactly as Josephine Hall sings it, but after his own fashion, and wound up with his "Isabella" song from 1492. Carrie Scott, who is a hot favorite here, repeated the hit she made here a couple of weeks ago. Lew Bloom and Jane Cooper were seen in their comedy sketch, which affords Bloom a chance to do his tramp specialty with great success. Miss Cooper's character work is excellent. Hanley and Jarvis rattled off some excellent jokes and won many laughs. Nellie Burt, who was in her second week, continued her success, and won plenty of encores. Lillie Western, who works with unflagging energy, was warmly applauded for her wonderful work on the xylophone. Nelson and Milledge won plenty of laughs in their Glass Put In sketch, which contains a number of good gags. Billy Payne, the good old-timer, introduced his diverting musical comedy specialty and made a decided hit. The Borani Brothers disappeared and reappeared, and were applauded for their smart acrobatic work. Bingham, the ventriloquist, did some tricks not indulged in by every man in his line. He smoked a cigarette, while singing, and introduced talking Brownies and a good walking figure. Mlle. Valesca, Sheridan and Forrest, and Axtell and Howard were also in the bill.

PROCTOR'S.—Amelia Summerville made her vaudeville debut in a one-act farce by Miron Leffingwell, assisted by May Wheeler and the author. The piece is called Kyd's Bride, and serves to give Miss Summerville a chance to show her talent as an entertainer in various ways. When the curtain rises a married couple are discovered quarreling over the breakfast table. He is middle-aged and domineering, and she is young and gentle. He has a notion that the treasures of Captain Kidd are buried in his garden, and keeps men employed digging for them. They are expecting a new servant, who enters in the person of Miss Summerville. It develops that the supposed servant is the sister of the wife, who has made up her mind to tame the husband. He goes out, and then a big box is brought in and placed with Miss Summerville behind a screen. When the husband returns the wife tells him that his men have dug up the box. He is delighted and breaks it open. Miss Summerville steps out, wonders where she is at, and informs him that she is Captain Kidd's wife. Then ensues a scene on the Pygmalion and Galatea order, in which she succeeds in thoroughly frightening him, so that by the time she is through with him he is thoroughly subdued. Her trick is explained, but he promises to behave kindly to his wife thereafter, and the curtain falls after a smart, little "tag" spoken by the star. Miss Summerville spoke her lines cleverly, and sang a little song very well indeed. She looked particularly well in a *decollete* gown, as the ghost-bride of the great sea-dog. Miron Leffingwell was properly explosive and sputtery as the husband and May Wheeler was effective in the little she had to do as the wife. Max Eugene was another newcomer in the vaudeville field, and he scored a decided hit with three high-class selections. His voice is strong and resonant, and he won hearty applause for his artistic work. The Barton Hill-Charles Willard company were seen in Milton Nobles' comedietta, Belinda Bailey's Boarders. Hill and Willard and Ella Sothern repeated the hit they made a few weeks ago at Keith's. Charles G. Stevens and Gracie Beebe made decided hits in the juvenile parts, and the entire cast worked so harmoniously that a splendid performance was the result. Robert Hilliard headed the bill, making his reappearance in vaudeville after a short absence in melodrama. He revived The Littlest Girl, and made a pronounced hit as Van Bibber. Edwin Holland rendered excellent support as Carruthers. It is evident that Mr. Hilliard is a warm favorite in vaudeville, as he seems to have no need to look for new material. George Fuller Golden rattled off his budget of fun and philosophy in his usual effective way, and kept the audience amused for half an hour. Another debut was made by the Gypsy Quintette, headed by Charles King, the tenor. They sang very well, and made a good appearance. Clements, Marshall and Little Sunshine made a hit, the little lady with the pleasing name coming in for the major portion of the applause. The Three Vilona Sisters made a good impression with their selections, which are of a high order of excellence. Bertie Fowler did some impersonations, the best of which was a "kid" specialty. Iler, Burke and McDonald, the Lundgrens, Cadieux, and Derenda and Breen, and the wargraph were also in the bill.

KOSTER AND BIAL'S.—Sir Andy De Bootjack, a twenty-minute burlesque on Cyrano de Bergerac, written by Richard Carle, with music by Alfred Aarons, was introduced into In Gotham last week with great success. It satirizes the principal scenes and incidents in Cyrano amusingly, and contains many references to the dispute between Mansfield, Daly, and Rostand. The first scene shows the theatre. A juggler comes out to perform, and is interrupted by Sir Andy, who declares that it is time for the stereopticon views of his nose to be shown. Augustin Dooley and Richyard Mansfeld enter, and have a wordy war over some rights they are supposed to control. Their talk is interrupted by the entrance of Roxiana Beehan, who sings a song about herself, to the air of "Roxiana Dooley." Christian Endeavor, Jagonyou, Mount Piewey, The Oldhenna, and Mollie Owe, appear about this time and there is a good deal of dialogue and a dance to wind up the scene. The bakery is next shown, and it is here that the plot is thickened with a number of funny incidents. Sir Andy speaks

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The superb voice of Max Eugene, late of the Whitney Opera Company, is also heard here sandwiched between the nasal voices of the lady vaudevillers and the acrobatic smacks of the gentlemen who wear humorous hats and pants. Mr. Eugene looks like a bank president, and is a dream of rich broadcloth, gleaming patent leather and gold watch chain. It is worth more than twenty-five cents to feast the eyes on such an opulent looking person, who sings with such style and ease. It is surprising what a revelation the actor is in continuous performance. When I saw Mr. Eugene in "Brian Boru" he was clad in part of a polished stove, and had a "Hereward the Last of the English" air of ferocity and primeval hairiness. At Proctor's he looks as though he had just had some port wine and walnuts after a particularly good dinner.

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HAMLET (Closet Scene.) | Miss Mora will give her dramatic and song recital in the Full, presenting both characters with costumes and scenery. | MARC ANTONY (Forum Scene.)

It was a bold venture Helene Mora made yesterday. For a woman to essay Hamlet is in itself courageous. To do so before a vaudeville audience is doubly so, but the result justified the experiment, for the actress scored a substantial hit. Miss Mora selected the Closet scene for her debut. It need not be said that it is by no means the least difficult of the episodes in Hamlet. When she made her appearance she was visibly nervous, but the whole-souled greeting she received somewhat reassured her. Her apparel contributed to the heartiness of the welcome, for it satisfied the eye, inasmuch as she certainly looked the character. Her reading denoted careful analysis of the lines pregnant with poetic figures as they are, while her delivery taken all in all was evidence of her proper appreciation of the relative values of invective, pathos and apostrophe. Her voice was well modulated and quite mascu-line in its fullness, while her enunciation was singularly clear. The flaw was an excess of vehemence which asserted itself once or twice. This was perhaps a sop to the gallery. With this exception the impersonation was more than creditable and Miss Mora honestly earned the recalls given her.—*New York World*, Sept. 20, 1898.

Helene Mora played Hamlet very well. Miss Mora had the slim figure of a youth; her legs were straight and slender. Her shoulders were broad and flat. Her understanding of the lines was indicated clearly in her speech. Her reading in the deep tones of her unusual voice was agreeable. The distinct enunciation was remarkable. It is safe to say that nobody in the theatre missed a word of Hamlet's speeches, and that was not because of the force with which they were delivered, but from the intelligence and clearness of the elocution. Miss Mora was quite free from affected interpretations. The murder of Polonius behind the arras was swift and graceful. The actress' vehemence in the treatment of the mother was touched with the suggestion of pathos and despair. Throughout the half hour devoted to the scene she surely expressed as much of the character as could be revealed in the short time permitted to her in a vaudeville bill.—*New York Sun*, Sept. 20, 1898.

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In their latest London success, THE LILY OF LAGUNA. Here is an example of the press commendations:

The Hawthorne Sisters appeared in a brand new operetta at the Dearborn, yesterday, and did their share in causing the "standing-room only" sign to be used at that place of amusement. The Lily of Laguna is the title of the operetta. One of the sisters is the lily and the other is the gay military chap who woos and wins her in one round. Each one makes the most of the time allowed, and the audience testified its hearty approval.—*Chicago Chronicle.*

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A BIG HIT AT POLI'S THEATRE LAST WEEK.

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Hear what the New Haven Register says:

A rattling good hit is made by Miss Emma Krause and Margaret Rosa, assisted by the Dutch Pickaninnies. These young ladies have wonderful voices and their so on and harmonized work are excellent. They are jolly comedians as well, and give a laugh-getter when the Pickaninnies sing the coon songs in German.

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Tony Pastor's this week.

of having a date at Roxiana's balcony, and Mr. Mansfeld asks him how he is going to keep it without dropping the curtain to set the scene. His explanation is a whistle. The lights go down, and the bake shop is turned around on wheels by the stage hands, and presto, change! there is a beautiful balcony scene, with all the moonlight effects and things necessary. The burlesque on the balcony scene was very well done, and the laughs were frequent. Josephine Hall was Roxiana Reehan. She acted, as usual, with great spirit, but made no attempt to copy the mannerisms or imitate the voice of Ada Rehan. Her song was encored several times. Dick Bernard played Sir Andy with an immense nose and a very thick Dutch dialect. His enunciation is very distinct, and he deserves praise on this account as well as for an excellent bit of acting. Richard Carle played Christian Endeavor, but gave himself very little of the "fat." Peter M. Lang as Augustin Dooley, William H. Sloan as Jagonyon, Richard Guise as Mansfeld, May Duryea as Oldhenna, and pretty Nellie Butler as Mollie Owe, contributed their share to the general hilarity. While Mr. Carle's work is cleverly done he has used a few gags which have done service for several dozen years in farce-comedies and minstrel shows. The veteran laugh-raiser, in which three hundred rolls are ordered from a baker by 3 o'clock, so that a flim-flammer may borrow $50 from a confiding greenhorn, has been done to death. It was last seen here at the Star in all its glory in Have You Seen Smith? The few lines of vulgar dialogue between Sir Andy and The Oldhenna should never have been written. In other respects the burlesque is bright, and its authors and interpreters worked hard to make it a success. In Gotham, with its numerous features, went as well as usual, and the olio included the Six Sennetts, Blanche Dellere, the Three Sisters Merkel, and the Three Avolos.

KEITH'S UNION SQUARE.—It is with genuine pleasure that THE MIRROR records the emphatic success in New York of an English singing and dancing comedian. We have had comedians over here from the other side with big names, to whom our managers have paid fabulous salaries, and who have gone back with nothing but bitter recollections of "frosts," which will keep them cool for the rest of their lives, but it remained for an unassuming man named John E. Camp to come in and make the hit which the others sought to make in vain. Perhaps Mr. Camp's success is due to the fact that he is an Irishman by birth, and infused the humor of the Celt into his work. At any rate, the fact remains that he hit the patrons of Keith's last week, and hit them hard. He won his laughs without seeming to try, with a few comic songs and a dance, which is as funny as any of the songs. In a little speech of thanks in response to the enthusiastic applause which greeted his efforts he announced that he intended to remain in America, and had sold his "return half." He can stay as long as he likes, and will always be sure of making a hit if he keeps on doing as well as he did last week. O'Brien and Havel made their reappearance in their old sketch. Mrs. Havel-O'Brien looks none the worse for her recent illness, and her husband is as agile as ever. The Three Sisters Macarte made a hit in their wire-walking act. They have changed it since they were seen here before. They now work in a black cabinet, and, after their evolutions on the wire, play very prettily on mandolins and a guitar, and later do a little dance while bathed in strong calcium light. They finish with a serpentine dance by one of the sisters on a wire held in the teeth of the other two. Charles Kilpatrick, the one-legged bicyclist, made his American reappearance, and scored a big hit in his smart act, which is full of original tricks. Stack and Wilton presented their excellent bar act with much success. Dixon, Bowers and Dixon combined fun and acrobatics pleasingly. Clorindy, or The Origin of the Cake-Walk, was a special feature, and was performed by a large crowd of lively colored folks. The Willet and Thorne Farceurs did not put on their new act, but succeeded in making their accustomed hit with the old one. Frank McNish and Rose Albro were well liked in their skit, in which Mr. McNish proved that an old-timer can be as spry as a boy when he likes. The Gleesons presented their very artistic dancing specialty. Antoinette Cyr and Eddie Hill were warmly encored for their singing of some popular melodies. Edward J. Boyle, the blind performer, made a hit with his selections. Fields and Salina, the Behrwell Trio, Kittie Bingham, and the ever-popular biograph were also in the bill. Professors Katzenstein and McDonald took turns in bringing sweet melodies from the piano by masterly manipulations of the keys.

HARLEM MUSIC HALL.—Mr. and Mrs. Arthur Sidman made a distinct success on their first appearance here. Their sketch, A Bit of Real Life, which is a perfect pastel of character painting, met with warm appreciation. J. K. Emmet, assisted by charming Anna Mortland and Little Ruby, presented Artie's Dream, in which were introduced imitations of the elder Emmet. Diana's beautiful dances, with elaborate effects, were received with enthusiasm. Other performers were the Three Westons, Charles Kenna, Saville and Stuart, Louise Auber, and Herbert's dogs.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—No matter what the weather may be, it is the same old story of crowded houses with this popular resort. The elements have no terrors for the people who are looking for a good laugh. In fact, the stormy nights of last week made the diverting entertainment doubly enjoyable. The irrepressible Peter F. Dailey, unctuous John T. Kelly, anxious Joe Weber, and earnest Lou Fields, versatile Charles J. Ross, clever Mabel Fenton, studious Dave Warfield, the sprightly Beaumont Sisters, chipper Fay Templeton, shapely Frankie Bailey, agile Bessie Clayton, cute Bonnie Maginn, and the merry Angeles Sisters are a collection hard to beat, and it is no wonder that big business prevails. Harrigan, billed as a "bum juggler," was "bum" only as far as his make-up was concerned. His many diverting tricks and decidedly funny methods kept the house in the best of humor while he was on the stage. He is not only a deft juggler, but a clever comedian. La Belle Wilma presented her smoke picture and sand-modeling specialty.

The Burlesque Houses.

LONDON.—Joe Oppenheimer's Miss New York, Jr., entertained the usual big houses. The two burlesques scored well in spite of a flavor of other years. The Marvelous Judges in excellent acrobatics topped an olio that showed the melodious Craig Trio; the nimble and comic Leonards; the Hibernian Connelly and Edwards; the ever-popular Hill Sisters, and the taking songs of Frank M. Forrest. The burlesques had pretty costumes, tuneful music and capital scenery, and the bill went with much applause.

EIGHTH AVENUE.—Irwin Brothers Burlesquers were the card here, and did good business. The best features of the olio were the phenomenal bicycle act of Charles Merrill, assisted by an unprogrammed youth, and the sister act of Carver and Black. Scott and Wilson, acrobats, replaced the Sisters Valmore, who were not on the bill. Sidney and Yoeman brought up visions of the Rogers Brothers. Lillian Waltone is a pleasing female baritone. Thompson and Carter, of the Street Arabs Quartette, were the others. Though not very original, the burlesque pleased. The performers all worked hard. Louise Carver did well in an eccentric comedy part, and Pauline Black looked stunning in a military costume. George Sidney was funny, using W. B. Watson as his model. Barry Thompson patterned himself after Joseph J. Sullivan. Several operatic selections were well sung by the company.

MINER'S BOWERY.—The Venetian Burlesquers, directed by Irwin Brothers, gave a bill in every way first-class. The burlesque, The Street Fair, was Oscar Hammerstein's War Bubbles rejuvenated and enlivened. It went better than in Broadway, and was ornamented with pretty girls and bright costumes, besides introducing the winning Winnie Richards. The olio held a rattling turn by the Versatile Trio; the sparkling sister act of Hattie and Mae Carmontelle, capital talks by Harlan and Yost, and Howard and Mack; acrobatic comedy by Russell and Tillyne; a fine bar act by Newell and Schevett, and illustrated songs by Rice and Eberlan. Every member scored heavily and the house was crowded regularly.

SAM T. JACK'S.—The burlesques, The Mock Turtle and A Warm Reception, were retained, as were Paulo and Dika in the olio. Newcomers in the section of the programmer were Nisarras and Leone, and the Davenport Brothers, acrobats; Phillips and Robinson, soubrettes; Joe Hardman, comedian; Alice Warren, vocalist, and the Lorraines in a sketch. The living pictures and the first part were also features.

VAUDEVILLE JOTTINGS.

Maud Detty, the popular soubrette, is lying dangerously ill at a hospital in this city.

James Atherton, a well-known dog trainer, died in England on Oct. 9.

Flo Irwin, Victor Morley, Lillian Beyer, and Belle Davis are all making tremendous hits singing "My Ann Eliser."

Mattie Nichols, of the Nichols Sisters, acrobatic dancers, with Weber and Fields' Glad Hand, have resigned from that co. to join Arthur Dunn for twenty weeks in his sketch. They will shortly go to San Francisco for a six weeks' engagement.

Mlle. Proto made a pronounced success in her novelty toe dance with the Belle of New York co. in London, and will remain there until April 12, 1899.

Rice and Barton's Big Gaiety co. is keeping up its record this season by breaking the record at the Westminster Theatre, Providence, R. I., and following it up by opening to the capacity at the Lyceum, Boston.

The Partellos are meeting with big success with the Alma Chester co., having been engaged as a special feature for the season. Herbert Partello has added several new illustrated songs to his repertoire. At Salem, Mass., last week the co. was entertained by the Sheridan and Enterprise Clubs, and very enjoyable times were had on both occasions.

Gerald Griffin, the effervescent comedian, who was never known to use a hackneyed slang expression or to tell an old joke, will return to vaudeville for a few weeks next Spring, after his tour with What Happened to Jones. He will present Silence Is Golden, by Ida and May M. Ward.

Forrester and Floyd have in preparation a new and original one-act comedy, written for them by Arthur J. Lamb, which they will produce this season at the leading vaudeville houses. They have just finished successful engagements over the Keith and Proctor circuits, and opened a return engagement at the Bijou, Washington, on Oct. 24.

George Robinson has written a new sketch, called A Family Affair, in which he, George Ober, and Ollie Redpath will appear in vaudeville.

Maud Haslam, Rose Eytinge, and Clement Bainbridge are now presenting Augustus Thomas' play, That Overcoat. Miss Haslem has replaced Isabelle Evesson, who may be seen in a new sketch.

Snyder and Buckley, the musical team, have just signed contracts for an eight months' engagement in Europe at the conclusion of their Hogan's Alley season.

During the recent engagement of J. K. Emmet's co. at Tony Pastor's Little Ruby was presented with a little fox terrier puppy, six weeks old, by Mark Bennett and Nettie Oliver. The lively present was passed over the footlights at a matinee and proved a delightful surprise to the clever child, who has started in to teach him tricks.

Scanlon and Miley were tendered a banquet on Tuesday, Oct. 18, by Manager Nash and wife, of the Gaiety Theatre, Hartford Conn.

Marie Sousa was presented with a beautiful emerald ring at the conclusion of her recent two weeks' engagement in Boston. She has added another marvelous gown to her wardrobe. It is a turquoise blue silk heavily worked with silver and gold thread. She is contemplating a European trip in the Spring.

Papinta, the myriad dancer, slipped on the stage of the St. Charles Theatre, in New Orleans, while dancing one evening last week. She was painfully bruised, but appeared at every performance as usual.

Mark Bennett and Albert L. Rich are meeting with great success with their illustrated song act. They have booked return dates at Weber and Fields', Proctor's, and the Star Theatre concerts.

Sydney Grant and Miss Norton are playing a return engagement over the Hopkins-Castle circuit and are meeting with even greater success than on their previous engagement twelve weeks ago.

Rillie Deaves has returned to the stage in a vaudeville sketch called Monday and Tuesday, which received its first production last evening at the Harlem Music Hall. She is supported by Evan A. Gamble, who has been with the Rays in A Hot Old Time, and also with May Irwin. Miss Deaves has played in the cos. of Robson, Crane, Mansfield, and Hoyt.

Williams and Walker and their big co. gave an entertainment on Sunday evening at Koster and Bial's. Their organization did not meet with success in the first-class theatres, and it is possible it may be reorganized and sent on a tour of the leading vaudeville theatres by a well-known firm of managers.

H. A. Covell, the well-known vaudeville agent, was taken seriously ill during the fair at Brockton, Mass., and had to be removed to his home in this city. He is suffering from a complication of diseases. Yesterday he was taken to an hospital.

The Three Clovers will make their reappearance in a few weeks in an entirely new and original act. They have refused a number of offers and have canceled time, so that they can devote their efforts to the preparation of this act, in which they promise a decided novelty. The special scenery required is being constructed by Homer Emens, and the book is from the pen of George Totten Smith.

Josie Sadler, who makes a specialty of stage servant girls, will go into vaudeville in a sketch which will allow her to display her peculiar talent to advantage.

Harry Blocksom and Charles E. Grapewin are making elaborate preparations for the tour of Annie Hart's Rough Riders next season. The co. will number about thirty-five people, and will include Annie Hart, Blocksom and Burns, and Grapewin and Chance.

Tom Ricketts, the well-known comic opera comedian, will produce a sketch shortly, called A Breach of Promise, written by himself and George Totten Smith.

The Hawthorne Sisters write to THE MIRROR in appreciative terms about their experience last week at the Dearborn Theatre, Chicago. Their new operetta, The Lily of Laguna, met with the indorsement of the press and was received enthusiastically by the public.

The Verdi Ladies' Quartette have twenty-five solid weeks booked, including a tour of the Orpheum circuit.

Nestor Lennon's new sketch, A Model Match, in which he is to appear with Clara Bets, the model-actress, was written for him by George Totten Smith.

Harry Eaton and Ray Trusty, assisted by the Octoroon soubrettes, Nellie Zeleta and Irene Boneto, are doing a new act. They will be seen in this city shortly.

Harry Thompson, who is making a big hit this season with the City Club, will star next season in a farce called The Mayor of the Bowery and the Low Dutch Grocer, under the management of Tom Miaco.

Jess Dandy, who has succeeded in giving an entirely new idea of the stage Hebrew, is meeting with great success in the West. He is writing several new songs, which he will sing when he returns to New York.

F. C. Wyckoff, of Lynn, Mass., will open his season on Oct. 31, and will play the leading vaudeville houses, presenting his new specialty, A Rural New Yorker.

T. J. Farron has finished a successful tour of the Castle circuit, and made a big hit at Shea's in Buffalo last week.

The Gotham Comedy Quartette are showing the patrons of the London Paragon how four men can sing and be funny at the same time.

Joe O'Gorman, of Tennyson and O'Gorman, was married in London, on Oct. 10, to Jessie Elizabeth Prosser, who was formerly known as "the Beautiful Jessica."

A new ballet, called Alaska, was produced recently at the London Empire. It is like all its predecessors in the same line, a very gorgeous affair.

Delmore and Lee are playing a successful engagement at the Alhambra, London.

Harry Pleon, who tried in vain to make the Americans think he is funny, has gone back to London.

James Horan, who wrote the burlesque A Tenderloin Coon for Isham's Octoroons, is busily engaged on a three-act burlesque on Cyrano de Bergerac. He may be seen on Broadway almost any day, strolling along, immersed in deep thought, planning scenes and incidents for what he hopes will be a successful travesty.

Joseph F. Vion is organizing a co. to play a fair week at Columbia, S. C., beginning Oct. 31. The artists so far engaged are Pitrot, El Zobedie, Ancion, Harding and Ah Sid, Mlle. Olive, Matthews and Harris, Sadie Fox, and Ida Russell.

Walter J. Plimmer is busy booking dates for Jennie Yeamans, Rose Lucier, and Minnie Belle, Owley Randall, Trewetz, Mlle. Oceana, Billy and Cordelia McClain, Hazel Tidd, Polly Holmes, La Baron and Oud, Hattie Boorum, Zazel and Vernon, the Bon-Ton Trio, McConnell and Day, Hadley and Hart, the California Trio, and others.

John J. Iris engineered the engagement of Nellie McHenry and the production of Holly-Tree Inn, both of which occur at the Pleasure Palace in November.

Lillian Burkhart will have a new leading man next week, as she and Caryl Wilbur part company at the end of this week.

T. Nelson Downs, "King of Koins," has closed a successful six weeks' tour of the Orpheum circuit, and is now playing his way East.

Hopkins' Trans-Oceanic co. is playing at both Proctor houses this week. Half are at the Palace and the others are at the Twenty-third Street house.

Engel Sumner in her comedietta, The Deserter, is one of the features at Tony Pastor's this week. She hopes the sketch will make as big a hit in New York as it has in the West.

Caryl Wilbur is desirous of meeting a female star who is contemplating a debut in vaudeville, with a view of starring jointly with her in a sketch. He knows the vaudeville ropes thoroughly, and can count on a big success if he secures a clever partner and a good sketch. He has played the leading vaudeville houses of the country, supporting Lillian Burkhart, with much success.

Stanley and Jackson continue to meet with success in their sketch, Before the Ball. They have signed contracts for return dates in the Spring over the Kohl-Castle circuit.

George Williams is making a big hit with Duncan Clark's Lady Minstrels. He says that one of the hardest trials of one-night stands is the necessity of doing without a MIRROR until some big town is reached.

Annie Clarke Hanson has joined S. Miller Kent, to support him in Jack's Past.

Joseph Hart and Carrie De Mar are scoring a big hit in Chicago in Mr. Hart's bright little sketches. The newspapers have praised them without stint.

The Alhambra Theatre in San Francisco closed on Oct. 20, after a disastrous season of about six weeks.

Hines and Remington are on their way home from a very successful tour of the Orpheum circuit. Tony Pastor kindly released them from their engagement of Nov. 7 at his house, in order that they might extend their Western tour. They will be seen at Pastor's on Dec. 6.

Carrie Scott's popularity seems to be on the increase. Last week she played Tony Pastor's and Hyde and Behman's, and did a good eight-hours work every day, between singing, dressing, and riding on elevated, bridge and trolley cars. She and Richard Harlow sang "Rag-Time Liz" at Pastor's, and she made a big hit by imitating Mr. Harlow's refined way of singing a tough song.

W. L. Lykens has changed the policy of his business. Handling headliners only, is his rule now. He controls several of the finest dramatic sketches and acts now playing in vaudeville, and has several more in view, which he promises will be surprises. There is no other agent who has more well-known people in legitimate lines playing the vaudeville houses than he has at present.

Maxwell and Simpson attached the scenery of the Dainty Duchess co. in Jersey City on Saturday evening last, for salary which they allege is due them by L. Lawrence Weber, for work in The Parisian Widows co. The illustrated song men are engaged in a legal dispute with their late manager over the reading of their contract.

The Four Cohans may appear in London next Summer.

John Dunfee is about to build a new vaudeville theatre in Syracuse, N. Y.

Nellie McHenry's sketch will be rehearsed by her former manager, Nate Salsbury.

Edward E. Rice will devote some of his time this season to supplying vaudeville talent for swell functions among the four hundred.

Elaborate preparations are being made at Hyde and Behman's Theatre in Brooklyn for the production of The Dead Shot, a one-act comedy written by John B. Buckstone, revised and brought up to date by the clever comedian, Bert Coote,

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who will be seen in the character of Mr. Timid, which fits him as well as if it had been written for him. Mr. Coote, who is assisted by Julia Kingsley and a clever co., will head the bill at Hyde and Behman's cosy theatre during the week of Oct. 31.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Rain played a very prominent part the past week here, but the vaudeville houses were not losers by the watery reception given the people who were in the city to take in the Jubilee. This week there is much in a vaudeville way that is attractive and worthy. At Hopkins the Stock co. presents Held by the Enemy, and, like all former revivals, it is excellent. Belle Davis, a remarkably clever colored vocalist, Patrice, the Lally Brothers, the biograph, and others are in the bill.

Flora Irwin and William Hawley are the headliners at the Haymarket. They have a lively skit called The Gay Miss Con, which serves nicely for both to display their vocal and comedy capabilities. The Three Lukens, William Windom, and the Blackstone Quartette, Baby Lund, and a host of other competent performers make up the bill.

The Great Northern is winning its way with marked rapidity, and the series of fashionable vaudeville bills are meeting with profitable returns. Manager Salisbury has certainly kept his word good with his patrons, and this week another strong bill is offered, with Henry Lee and his little co. as the topliners. Mr. and Mrs. Sidney Drew remain another week in their delightful one-act comedy, Diana on the Chase. Ford and Francis, Fleurette, Padi, and other bright people fill out the remainder of the programme in a most satisfactory manner.

Chicago Opera House: Manager Cole never disappoints his patrons. One can always find much that is worthy and thoroughly pleasing at the theatre, and as a proof that the manager's efforts are appreciated crowded houses are always the rule. Joseph Hart and Carrie De Mar are meeting with immense success in The Quiet Mr. Gay, and it is pleasant to note that they are "making good" on something more than their name, and the fact that "they formerly played in the $1.50 house a," as the festive press-agent would say. Charles T. Aldrich is the funniest tramp impersonator I know. Other good acts are offered by Ethel Levey, Valmore, Brothers Damm, and M. Rudinoff.

At the Dearborn the stock co. presents Jane. Specialties by the Randalls, Howard and Bland, Gertrude Rutledge, Jay Weaver, and the biograph.

The Olympic is always crowded, and a great co. is always on hand. Manager Geo. Castle gets the acts that play over the Kohl-Castle circuit generally first, and in consequence the Olympic is decidedly popular. Henry E. Dixey has a new specialty. The Trolley Car Trio have a good knockabout act. The Kingsley Sisters never fail to please. Billy Carter, Powers and Hyde, Kathleen Warren, Nelson and Milledge, Columbian Four, Midget Japs, Robert Myers, Leon Sisters, De Hollis and Valora, Alfred Kleese, and Mabel Francesca are also here.

The Masonic Temple Roof is now a full-fledged all-year-round theatre. The first week was wonderfully successful, and all concerned should feel elated. Yutakmee, Truly Shattuck, Solaret, Gladys Van, Lewis and Elliott, Gracey and Burnette, Loney Haskell, and the World's Trio are all making hits this week, and the Red Hussar Orchestra is a feature. Business continues good and the future looks bright.

Notes: The Gaiety has minstrels and a very good bill.==Sam T. Jack's Theatre is playing to full houses at every performance, and the burlesquers wear pretty costumes, sing catchy songs, and say cute things to the delight of the patrons.==Frank Merritt is in the city and informs me that he will have a big combination under the title of The Black 400 for next season.==Louis Lesser was a caller the past week.==Annie Suits has been making a big hit here.==John L. Sullivan and his vaudeville co. are at the Adelphi.==A new vaudeville house has sprung up called the McGinty.

WILLIAM FITZGERALD.

BOSTON, MASS.—At Keith's the Hungarian Boys' Military Band continues the leading attraction and proves one of the most delightful musical features that Boston has had in a long time. The other cards are Mr. and Mrs. Charles T. Ellis, Stinson and Merton, Zeno, Carl and Zeno, C. W. Littlefield, Leroy and Clayton, C. J. Kilpatrick, Hall and Staley, Boffo, Drawee, Alton and Devoe, the Hale Sisters, the Abaco Brothers, George Austin, Warren and Howard, the Two Fords, Morrell and Evans, and the biograph.

The Vaidis Sisters are the stars at the Howard Athenæum this week, to say nothing of Al. Reeves' Burlesque co., which was at the Grand recently. The house olio includes Barney and Russell, J. P. Martha, Jones and Sutton, Will White, Graham Sisters, Frank Laurence, Allen Sisters, and James Macy.

Weber and Fields' Vaudeville Club moves from the Howard Athenæum to the Grand, and the performance is supplemented by Thomas and Watson's Comedy co. in Who Owns the Baby. Change in time of bill makes the performance continuous from 1 to 11, with intermission from 5:30 to 6:30.

Harry Morris' Little Lambs at the Lyceum introduces Belmont and Weston, Patterson Brothers, Dilks and Wade, Ford Brothers, Jean Cunningham, and Aimee Louise.

Back to vaudeville swings the Palace, and "Kid" McCoy appears with a vaudeville co including Flatow and Dunn, Sandford and Ryan, the Revere Sisters, the St. Clair Brothers, William de Boe, M. Guillette, Sheehan and Kennedy, and Musere.

At Austin and Stone's the vaudeville bill this week presents Romelli pantomimists, the Sisters Cartier, the De Elmar Trio, Gorman and West, Dolly Darling, the Three Renos, Towers and Freed, Leonard and Fulton, Professor Rodney, James and Frank Brown.

JAY BENTON.

PHILADELPHIA, PA.—The varied features at Keith's every week is one of the secrets of its great success, and the audiences represent patronage from our best class of theatre-goers. The current bill introduces the veteran J. H. Stoddart in scenes from The Long Strike, Harry Woodruff and Marcus C. Ford in A Bit of Instruction, O'Brien and Havel, Dixon, Bowers and Dixon, Behrwell Trio, new biograph views, George Graham, the Gleesons, Joe and Nellie Dooner, Farrell and Taylor, Kitty Bingham, Gypsy Quartette with Charles King, the Consolidated Three, Edward and Josie Evans, and Ed J. Boyle.

Jacobs and Lowry's Merry Maidens are at the Trocadero with a lively and interesting programme, in which Nelly Manly, Lowry and Rice, Platt and Pearl, Brennan and Curran, Bobbie Everett, Herworth and Stockholm are prominent. The burlesque introduces pretty girls, handsome costumes and stage settings. The opening was large, with excellent prospects. Moulin Rouge 31.

Jubilee Week at the Lyceum presents Phil Sheridan's New City Sports in a big array of novelties. In addition to the daily and evening performances three midnight performances are on the programme for Jubilee days, 25, 26, 27. The co. includes Joe Flynn, Ruth Beecher, Monte-Myro Troupe, Scanlan and Stevens, Arthur Filippi, Farnum and Nelson, Whitelaw and Stewart, Leroy and Gaylor, and Crissie Sheridan. For coming week, Rice and Barton's Gaiety co.

Knickerbocker Burlesque co. are at the Kensington Theatre this week, and will be followed Oct. 31 by Reilly and Wood's co.

The Arch Street Theatre is doing well with the Hebrew Dramatic co.

S. FERNBERGER.

SAN FRANCISCO, CAL.—Mary Norman, caricaturist, made a big hit at the Orpheum week 9-15. Howard's ponies were enthusiastically received, especially by ladies and children. Mr. and Mrs. R. J. Dustan and their co. scored another success with a farce called Bella's Baby. Carpos Brothers continued to perform their interesting feats. Cawthorne and Forrester are genuinely funny in their breezy comedy, A Damage Suit. Lew Hawkins and Johnson and Dean made hits. Business was rushing. Week 17, Mr. and Mrs. Edwin Milton Royle will present Captain Impudence. Other newcomers are Ray Burton, Felix and Barry, and Louis M. Grant.

At the Alhambra Robert Downing and his co appeared in the flower scene from Ingomar. It was very effective and was well received. The operetta, Why, produced by Will S. Rising and co., proved entertaining. George C. Boniface and Nonna Ferner gave readings from Shakespeare that pleased. Week 17 a Cuban opera co. composed of twenty-eight artists is billed. They will give Cuban opera, dances and songs and depict Cuban scenes. Robert Downing will be seen in a new comedy. The sensational drama, Over the Sea, a dramatization of Charles Reade's "Never Too Late to Mend," will be given by a first-class co.

Lillian Stewart, a character impersonator, scored a great hit at the Chutes. Marino, Raymond and La Motto, the Sankey Brothers, and Agnes Castor were among the attractions.==Wallace's Circus has just come to town. It will hold forth at Central Park.==Charles Vesmer, the well-known aeronaut, who was hurt while making a balloon ascension at the Chutes last week, is rapidly recovering.

FRED S. MYRTLE.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): The feature week 17 was Servaise LeRoy and Mlle. Lesley. Mrs. Bruno's Burglar, interpreted by Lillian Green and William Friend, was amusing. Miss Green's singing being excellent. Krause and Rose and their pickaninnies, Harding and Ashtid, Bowler and Leslie, Mlle. Olive, Hadj Lesnik, Armstrong Brothers, and the biograph rounded out the splendid bill. For week 24-29: Wilmer and Vincent, assisted by Olive White, Harry Edison, Lynch and Jewell, Review Comedy Four, Lydia Dreams, the biograph, and others.==Grand Opera House (Breed and McKenna, managers): The Vaidis Sisters have been a most profitable feature for week 17-22 and made a most emphatic hit. Hilda Thomas and Frank Barry, another feature, delighted the crowds with their Miss Ambition. Ward and Curran, Eulalie, Bicknell, Harry Hoare, De Graff Sisters, Vinie De Witt, and Frank Congdon have helped to attract the large crowds that have daily patronized this commodious theatre. For week of 24-29, Prosp Eldridge, a great favorite, Alice Shaw and daughters, Herbert's dogs, Quigley Brothers, Derenda Brothers, Musical Ravens, Rube Shields, and others.==Items: Eugene McKenna, when seen in regard to the success of the Grand as a vaudeville house, stated that the results were most satisfactory, showing a gain each week, and that he felt safe in predicting a great season for the house. Mr. McKenna is a business man of ability and ample means, and he intends to make the Grand an unqualified success.—Mr. Poli has been in New York for the past two weeks booking attractions, and lovers of vaudeville have much in store for them. There is never a seat in the house after eight o'clock, and such generous patronage calls for the best.

JANE MARLIN.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident-manager): Cora Tanner and Louis Massen in Dritted Apart interested large audiences week 17. The others who made the time pass pleasantly were Press Eldridge, whose stock of up-to-date songs and stories seem endless; Mlle. Orbasany and her cockatoos, Josephine Gassman, Stine and Evans, Stirk and Anita, J. H. Shapley, Forrester and Floyd, Ollie Young, Edna Bassett Marshall, and Klein and Clifton. The biograph is a prominent feature, and new views are added weekly. Robert Hilliard and Gus Williams are of the co. opening 24.==Gaiety Theatre (Agnes Berry, manager): The Rose Hill English Folly co. 13-15 did good business and gave a good performance. Round the Town was made lively by the Dawsons, Blanche Newcomb, Lillian Washburne, Cain and Mack, Udell and Pierce, Jeanette E. Elliott, and Cunningham and Grant. Harry Morris followed 17-19 with the Little Lambs co., which satisfied large audiences. The Lambs are trained in the first part preparatory to appearing in the olio, consisting of the Ford Brothers, Johnson Trio, Jean Cunningham, Patterson Brothers, Belmont and Weston, and Dilks and Wade. General Fink's Army serves to introduce Harry Morris in an amusing burlesque. May Howard 20-22.

CHARLES N. PHELPS.

WASHINGTON, D. C.—At Kernan's Lyceum Rice and Barton' Big Gaiety Burlesque co commenced 24, opening the engagement to a very large attendance, presenting a programme of brilliant burlesque specialties that won strong approval. Maud of the Tenderloin and Naughty Coney Island are the features, and the olio presents Battie Mills, Josie Flynn, Barton and Eckhoff, Swan and Bambard, Mlle. Elsiota, Frankie Haines, Idylla Vyner, Little Africa, Toohey and Mack, Miles and Raymond, and Rice and Barton. Venetian Burlesquers 31.==The Bijou announcements for the present week comprise Countess Von Hatzfeldt, Iler, Burke and McDonald, Siegrist and Pigue, Will J. Cook, Brooks and Brooks, Ida Russell, Marguerite Newton, Forrester and Floyd. The holdovers are John T. Tierney, David Shaeffer, Johnnie Weber, Bobby Bryant, Bonnie Goodwin, Rose Carlin, Maud Myering, and the popular favorite, Nina Collins.==Manager Gassenheimer presents a new co. at his popular Winter Garden, where business is good.

JOHN T. WARDE.

BUFFALO, N. Y.—A new record was established at Shea's 17. At eight o'clock on that evening every seat and box in the house was sold. The attraction was Fields and Lewis' Broadway Burlesquers, and an excellent entertainment was provided. In the olio are Lottie Gilson, John Kernell, Fields and Lewis, Matthews and Harris, Mitchell Sisters, Meeker-Baker Trio, and the biograph. Hyde's Comedians follow.==The offering at the Court Street 17-22 was the Rose Hill English Folly co. with Julie Mackey as a special feature. The co. gave an entertainment of average merit, and Miss Mackey made a pronounced hit. Business good. Australian Beauties 24.==The Empire Theatre will open 24 with continuous performances at 10, 20 and 30 cents. The house is a little beauty, and the management will cater especially to women and children. No smoking or refreshments will be allowed in the house.==Owing to the increased competition by other vaudeville houses the Court Street has adopted a new scale of prices. Hereafter the entire lower floor will be 20 cents.==Matthews and Harris closed with the Fields and Lewis co. in this city.

REYNOLD WOLF.

PROVIDENCE, R. I.—Business at the Olympic continues very large. Ever since the season opened the house has done a phenomenal business. The 25-cent matinees are popular. Reilly and Woods' Big Show was the attraction 17-22 and drew immense audiences. The olio presented Pat Reilly, Frank D. Bryan, the De Filippis, the Three Mortons, the Cyclone Six, Three Dunbar Sisters, Sam and Kittie Morse, Weston Sisters, Baker and Reynolds, and Bessie Lamb. It is a strong co and made a big hit. The Dainty Duchess 24-29.==At the Westminster 17-22 large audiences applauded the entertainment given by Matt Flynn's Big Sensation. Baker and Lynn, Bryce and Lamann, Lyra and Vani, Nunn and Bradford, and Grundy, Murray and Grundy are in the co. Fred Rider's Night Owls 24-29.==B. F. Keith's New Theatre will open season 24. Among those to appear are Minnie Dupree, George Fuller Golden, Morton and Revelle, Della Rocca, Watson and Hutchings, Leo Dervalto, Dudley Prescott, Gignere and Boyer, Gloss Brothers, Fredericks Brothers and Tenney, Willet and Thorne Comedy co., Cyr and Bill, Gallando, Three Sisters Macarte, and the American biograph.

HOWARD C. RIPLEY.

PITTSBURG, PA.—The bill at the Grand 17-22 was one of unusual excellence, comprising Giovanni, Baldwin and Daly, Petite Grace, and others. The biograph was greatly enjoyed. Next week an entire change of bill.

Hyde's Comedians opened at the Duquesne 17 to a good house. Montgomery and Stone, McIntyre and Heath, and Helene Mora made hits. Next week, Russell Brothers in Maids to Order.

At the Academy of Music Sheridan's New City Sports opened 17 to a crowded house. The Broadway Burlesquers follow.

William A. Whitecar and Laura Almonino were seen in a one-act play at the Avenue Theatre 17. The bill included Rice and Elmer, Charles B. Lawlor, Ida Russell, and others. Next week, Hilda Thomas and Frank Barry. Whitecar and Almonino will present The Two Lunatics.

Harris' Nusa Theatre was well attended all week. The olio comprised Hayman and Hayman, Winchester and May, Andy Lewis, and Shiedler.

E. J. DONNELLY.

JERSEY CITY, N. J.—Weber's Dainty Duchess co. came to the Bon Ton 17-22 to fine business, giving one of the best performances of the season. It is not a wonderful nor an expensive co., but every act is good and pleasing. Raymond and Clarke open the bill with a good act. Montague and West in a neat musical act. Alcene and La Rue in a very good singing, dancing and contortion act, the Mimic Four in a pleasing skit are one of the hits. Hayes and Bandy, Burke Brothers, Henri Kessler and V. Raynor Carrick in excellent illustrated songs make up the bill. The performance concludes with A Dainty Duchess, a skit full of many good features. Miss New York, Jr., 24-29.

WALTER C. SMITH.

LOS ANGELES, CAL.—Orpheum (J. H. Rosenthal, manager): Recruiting, not mustering out, was the order of attendance 10-16. Hugh J. Emmett did one of the brightest and best ventriloquial acts ever seen here. The Two Paolis and their trick dog met with favor and the American Quartette scored heavily in happy musical selections. Of the holdovers, Mr. and Mrs. Boyle were easily the big types of the bill in Mr. Boyle's new play, Miss Wallet of Wall Street. The subject deals with a stock brokeress in Wall Street (Mrs. Boyle), who takes into her office a German count (Mr. Boyle), who is handsome and absolutely ignorant of business methods, but has been sent as a spy by a rival firm. The Count obtains the information he seeks, but at the last moment confesses to his employer, having fallen in love with her, and by his wonderful powers as a sprinter the villains are foiled and he wins his employer and a fortune. The dialogue is replete with clever sayings and the sketch is a sure winner. Jeanne Franko won many deserved encores for her artistic violin playing. Ray Burton and Louis Cassan repeated their clever acts of the preceding week, and Bessie Bonehill in a change of costume and songs repeated her former success. Coming 17: Cawthorne and Forrester, Lew Hawkins, Sells and Young, Maivey and Inman, Pearl Andrews, and Sankey Brothers.

CINCINNATI, O.—The Fountain Square has had a good week 16-22. Harry Atkinson, the Australian Orpheus, headed the bill and was most happy in his act. The others, all of whom drew plenty of applause, were Romalo Brothers, McBride and Goodrich, Al. Leech and the Three Rosebuds, J. H. W. Byrne, Arenson and Powers and Theobald. The biograph, which has been a leading feature since the opening of the house, continued its interesting series of views.==The Tammany Tigers gave an excellent entertainment at the People's the same week before large audiences. The Tigers had the following list of stars: C. W. Williams, Four Emperors of Music, Carlin and Clark, Silvern and Emerie, Mlle. Flora, Chappelle Sisters, Francis Florine, Ida Walling, Ida Nicolai, Grace Hill, Jennie Haynes, Louise Marshall, Mary Black, George E. Collins, La Belle Parsons, and Hilda Hawthorne. Clark Brothers' Royal Burlesquers follow.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager): The American Burlesquers were the fun makers 17-23. Kosha-Kosha introduces the co. and Mildred Murray, Leslie and Curdy, Watson and Dupré, Perry and Burns, Dick and Kittie Kumins, and the Monroe Sisters provide lively entertainment. A Goose Chase is the closing burlesque. Good business. May Howard 24-29. Zero 31.==Waldmann's New Theatre (Fred Waldmann, manager): Hopkins' Trans-Oceanic co presented a strictly first-class programme 17-22. Earl and Wilson, Charlotte Ray, Foy and Clark, Kara, the Nawns, Polk and Kollins, Caron and Herbert, and Nestor and Bennett form a strong organization and they give a delightful performance. General satisfaction. Sam Devere 24-29. City Sports 31.

ATLANTA, GA.—The Imperial is doing a large business this season. It certainly deserves it, for Stanley Whiting, the hustling new manager, has secured one of the best burlesque cos. on the road in the Imperial Stock Burlesque co., which is holding the boards for an indefinite time. The co. includes good artists, and under the direction of Harry Montague it is quite a success. Some of the leading performers are Caroline Duncan's Merry Makers, Major McGuire, Mlle. Rodriguez, Kelly and Burgess, Dumont Sisters, Felice, and Waldo Whipple, who scored quite a hit. Mlle. Bertha Dorian proved a sensation in her wonderful trapeze act. Others who deserve special mention are Pauline Elliott, Caroline Duncan, Josette Webb, Ada Leslie, May Templeton, Madeline Payne, Edith Pierce, Allie Vivian. The entire co. is up to date and will continue to draw good houses.

ST. PAUL, MINN.—Olympic (John Balestra, proprietor; B. Sodini, manager): A good bill is offered week 17-23. The co. comprises Nellie Oneita, Edna Willma, Edith Willma, Mary H. Brandon, Polly O'Neil, Charles Ellsworth, Babe Barrington, Pearl and Dan Russell, James Walker, Rita Wilson, Adrian, and Charles Gardner. Business good.==Palm Garden (A. Weinholzer, manager): This house is drawing large business. Entertainers week 17-23 are Kittie Pink, Frankie Simpson, Emma and Frank Dana, Ettie Chevriel, Blanch Gardner, Sam Green, Millie Scott, and Bill Mallony.==Tivoli (John Straka, proprietor): A strong musical programme is presented week 17-23 by the orchestra and the favorite vocalists, Mae Raymond and Mike Carr, to a large attendance.

BALTIMORE, MD.—The stage of the Auditorium is occupied this week by the New York Stars, a first-class vaudeville combination which presents a bright and attractive bill. Among the specialists who appear are Frank Bush, Lizzie Evans and Harry Mills, Emma Carus, Fields and Salina, Harry Atkinson, Mlle. Ani, Lowell and Lowell, and Walter and Mamie Deaves. The Broadway Burlesquers, with Lottie Gilson and John Kernell, will follow.==Jermon's Black Crook Extravaganza presents an entertaining programme at Kernan's Monumental. It is participated in by Grace Vaughn, Weston and Beasley, Carlisle Sisters, Bijou Comedy Trio, Hughes and Hughes, Little and Pritzkow, and others. The Bowery Burlesquers follow.

INDIANAPOLIS, IND.—Empire: The Bohemian Burlesquers are giving a very meritorious performance to a succession of good-sized houses week 17. In addition to a strong olio the closing burlesque is decidedly above the average. The company is headed by Van and Nobriza and contains Fisher and Jansen, Myrtle Tremaler, Saxon and Brooks, Evans and Vidocq, Tommy Burnett, and others. The farce A Scrambled Egg closes the performance. Tammany Tigers 24-26. Me and Jack 27-29. Jerome's Black Crook week 31.==Item: Charles A. Loder has joined Weber and Fields' Pousse Cafe co., taking the part formerly assigned to Tommy O'Brien.—Leathy Grey, of this city, has also joined this co.

CLEVELAND, O.—The Star Theatre continues to draw large crowds at each performance, and as it gives a matinee and evening session each day in the week except Sunday it comes as near being a continuous house as any could be in the city. The Glad Hand co., which held forth week 24, contains many first-class artists, notably Ralph Post, the acrobatic dancer, who did some wonderful feats; the Nicol Sisters, Halliday and Ward, Fields and Wooley, and James H. Manning, a Cleveland boy, assisted by Master Weston, who do a clever turn. The bill is closed by the burlesque The Glad Hand. Weber and Fields' Con-Cursers week 24.

LOWELL, MASS.—Bijou (Flynn and Kirby, managers): This house opened Oct. 17 for the first time in many moons. Business so far has been gratifyingly large. The entertainers are the Everette, Dick Devere, the Blanchards, Jackson, Emerson and Gray, and Elsie Niona.==Nickelodeon (Albert Eddy, manager): The usual good attendance greeted Violet Hilson, the Leonard Sisters, and Dillon and Harrington week 17.==People's Theatre (Barry and Dana, managers): The bill 17-22 was: Weston and Thomas, Evans, Phil Garland, Will Kane, Evans and Devea, and Ilean Campbell. The patronage was very fair.

WORCESTER, MASS.—Theatre (James F. Rock, manager): Chauncey Olcott in Sweet Inniscarra 15. The Ballet Girl caught the fancy of Worcester's male contingent and had two packed houses 17, 18. Gus and Chris Bruno won the most favor. Cumberland '61 19. Shore Acres, for the 'steenth time, called out the S. R. O. sign 20. The Heart of Maryland 25. May Irwin 29. Bennett-Moulton co. 31-Nov. 5.==Lothrop's Opera House (Alfred T. Wilton, manager): It would be hard to find more delighted audiences than those who attended At Piney Ridge 17-22. The unanimous verdict declared this the finest attraction at the house this season. George W. Wilson 24-29.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): That Wilmingtonians like a good thing is amply demonstrated by the crowds that pack this new house daily. Ermani has made a decided hit, as has the stock co., which made its first appearance 17 in Myrtle Ferns. People 17-22: Ermani, Sherman's Goats, McIntyre and Rice, Myer and Mason, Ed Christie. People 24-29: Bryant and Saville, De Ruiz and Grandville, Merritt and Rosella, Van and Vera. The stock co. will present The Ranch King.

TROY, N. Y.—Star Theatre (Keller and Buck, managers): May Howard Extravaganza 17-19; fine houses. Wilson and Massoney, Mills Trio, Al. Weston, Crowley and Foley, Flynn and De Costa, Irene Weston, and Moran and Wesley found favor. Harry Morris' Little Lambs 20-22.==Gaiety Theatre (James Hearne, manager): Rose Sydell's London Belles 17-22 drew full houses. Specialties by Hilton, Campbell and Hart, LeClaire and Hayes, Fonti-Boni Brothers, Brown, Harrison and Brown, and Karina were good. Dave Marion's Burlesque co. 24-29.

SEATTLE, WASH.—Orpheum (Moss Goldsmith, manager): Big professional matinee 16 with Durrell and Winston's Dramatic co., Herbert and Weston's Specialty co., Delray Sisters' Novelty co., and Case and Scott's Athletic Combination.==People's (Charles Wray, manager): 17-23 Miranda Sisters, Lillian Howe, Rooney and Forrester, John Morrison, Maude Margeson, Merritt and Carlisle, Charley Wray, Montrose and Lawrence, Montgomery and Farrell, Billy Morse, Esther Pierce, Eva Brandt, and The Black Statue as an afterpiece.

OMAHA, NEB.—Large and enthusiastic audiences are welcoming the specialty features at the Trocadero week 16. Among those worthy of mention are Longslow, Cliff and Josie Dean, the Little Kumaware Japs, Ellen Vetter.==Business at the Wonderland continues satisfactory. The manager states that his attraction is here to stay regardless of the length of our exposition.

SARATOGA SPRINGS, N. Y.—Palm Garden (Cameron and Collins, managers): Sara Leslie, Kittie Rooney, Daisy Linden, Susie Wiltsey, and Alex. Cameron week 17. Business continues good. Manager Cameron is now in New York making engagements for the Winter season. He says he will have only the best artists and if he can't get them he will close until he can.

FALL RIVER, MASS.—Casto Theatre (Al. Haynes, manager): Mr. and Mrs. Charles T. Ellis in An Artist's Dilemma were the headliners 17-22. The others were Mattie Boerum, the Van Arkens, Winstanley and Sullivan, the Cartons, Ray Wilson, and Le Roy Millard.==Rich's Theatre (A. E. Rich, manager): Grant's Southern Plantation and Specialty co. 13-15 gave satisfaction to fair houses. Dark 17-19. Al. Reeves' co. 20-22.

SAVANNAH, GA.—Tivoli: Week 17-23, Wiley Williams, Ritchie and Ritchie, Welch and Stead, Blanche Walworth, Maguire and Archer, and Ely and Harvey; interesting bill.==Alhambra (W. H. Trueheart, manager): Ward and Raymond, Vella Henshaw, Zetta Reed, Charles M. West, Lillie Thompson, Alice Dillon, Ada Orlando, Amy Demaris, Georgia Fisher, Della Wall, and William Trueheart.

SCRANTON, PA.—Gaiety (T. D. Van Osten, manager): Gay Morning Glories 17-19 to nice business. The best performers in the olio are Mamie and Coley Grant, Wills and Barron, McCabe and Sabino, McPhee and Hill, and Preston and Balmaine. Monte Carlo Girls 20-22. Weber and Fields' Glad Hand 24-26. Ed. F. Rush's European Sensation 27-29.

PORTSMOUTH, N. H.—Bijou (Harry Schraas, manager): This house opened 17 with the following: Herbert and Francis, Burt Hale, the Orvilles, MacLean and Hall and Ellsworth and Burt. Good attendance.==Item: Walter Evans, the business-manager of this theatre, left town after the first night's performance.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. R. McCallum, manager): Business excellent week 17-22. The bill included Lillian Burkhart, Howard and Bland, George Evans, Gignere and Boyer, the Marinellas, the Brannigans, and the biograph. Lotta Gladstone, Herr Von Palm, the Morelles, and the biograph 24-29.

DETROIT, MICH.—Sheridan and Faust's Metropolitan Burlesquers are at the Capitol Square Theatre week 17 and are furnishing a very good entertainment.==At Wonderland also they have an especially good vaudeville bill, and both these houses are doing a very large business.

SPRINGFIELD, MASS.—The Nelson (P. F. Shea and Co., managers): Week 17 was devoted to vaudeville and the biograph with war views. The bill comprised Quigley Brothers, the Brothers Abbaco, Carlom, the Revere Sisters, the Musical Ravens, John Pomphret, and Hodgkins and Leith. Week 24: Vaudeville and the biograph.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Another strong list of acts 16-22. Hits by the Tow-Zoon-In Arabs, Eckert and Berg, Edward M. Favor and Edith Sinclair in a funny sketch, Pianka in her cage of lions, and Albini. The Three Barretts, Hines and Remington, Nellie McGuire, and Foreman and Howlett completed the bill.

ERIE, PA.—Lyceum (Harry E. Knowlton, manager): Following excellent bill week 24: Duffy, Santelle and Duffy, the Great Arensen, La Porte Sisters, Nodine and Emery, Prior and Gates, Philippa and Nayson, Morris and Daly, and Doyle and Granger; attendance good.

UTICA, N. Y.—Bijou Theatre (A. Chevalier, manager): Manager Chevalier presented a good bill 17 to large and appreciative audience. Mlle. Sirra, the Shehans, Rosaire, Excelcia and Heath, Charles Sauer, Ed Rogers, and Ned Barry made up the co.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Attractions 17-23 are Sinclare and Carlyle, Alice Wilmore, Flossie Campbell, and Mamie Seward; very good performance; business fair.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): The Australian Beauties did a rushing business week 16. Baroness Blanc is the main attraction. Clever acts were introduced by the Quincy Sisters and Hazelton and Veale.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): The Roeber-Crane Vaudeville Athletic co. opened 17 to crowded houses. The show is a poor one except for the wrestling. Coming attraction: Reilly and Wood's Big Show.

NEW CASTLE, PA.—Mill Street Theatre (Stevens and Simmons, sole managers): La Petite Hazel Pollock, Irving and Howard, Dale and Dare, the Pollock Children, and Keno and Welch opened 17 to good business.

WALTHAM, MASS.—Park Theatre (Patrick and Reniger, managers): Chauncey Olcott in Sweet Inniscarra 17. A Turkish Bath 22. What Happened to Jones 27. Peck's Bad Boy Nov. 4.

TAUNTON, MASS.—Theatre (R. A. Harrington, manager): Maud Hillman closed a week's engagement 15; large business. Chauncey Olcott in Sweet Inniscarra 18.

TOLEDO, O.—Wonderland (O. D. McFadden, manager): The La Porte Sisters, Ray L. Royce, Holmes and Waldron, Albert C. Waltz, Mamie Harnish, week closing 22; fair business.

LAWRENCE, MASS.—New Theatre (C. H. Prouty, manager): The Bon Ton Burlesquers gave lively performance to large houses 13-15.

(*For Vaudeville Performers' Dates see page 9.*)

The American Biograph...

Is Playing This Week at

Keith's Theatre, Boston,	- -	*95th week*
" " *New York,*	-	*102d* "
" " *Philadelphia,*	-	*73d* "
" " *Providence,*	-	*1st* "
Mechanics' Fair, Boston,	- -	*3d* "
Hopkins' Theatre, Chicago,	-	*63d* "
Dearborn Theatre,	" " - -	*8th* "
Grand Opera House, Pittsburg,	-	*34th* "
Wonderland Theatre, Detroit,	-	*46th* "
Orpheum Theatre, San Francisco,		*46th* "
Grand Opera House, St. Louis,	-	*38th* "
Fountain Sq. Theatre, Cincinnati,		*20th* "
Leland Opera House, Albany,	-	*19th* "
St. Charles Theatre, New Orleans,		*6th* "
Cook Opera House, Rochester,	-	*18th* "
Grand Opera House, Indianapolis,		*3d* "
Nelson Theatre, Springfield, Mass.		*16th* "
Lyceum Theatre, Memphis, Tenn.,		*2d* "
Waldmann's Theatre, Newark, N. J.,		*3d* "

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Assorted Closings—The Three Musketeers Craze—The Termagant Not Magnetic.

(Special Correspondence of The Mirror.)

London, Oct. 8.

I regret to have to report a serious slump in theatrical business. Even the brightest and best of attractions have felt this last week severely, owing partly to the renewed semi-summery weather keeping many swell theatregoers out of town, and affording further chances of walks and wheelings abroad to the humbler but more enthusiastic class of playgoer. It is only natural, of course, that in a climate like ours (as variable as the moods of Lovely Woman, bless her !) people should indulge as much as possible in what the late John Stetson was reported to have malappropriately called "al fiasco" amusements and recreations.

While the aforesaid big and deserving entertainments have felt the slump somewhat, the weaker and less deserving ventures in Histrionia have, of course, suffered far more severely. The Royalty suddenly closed last Saturday after six nights of Albert Chevalier's new musical play, The Land of Nod. As I told you, it was not a bad specimen of the dream play kind, but still the public would not rise to it, as the lack of booking showed, even with so popular and artistic a comedian as Chevalier. It is grateful and comforting to be able to add that the Royalty closure was honestly achieved, all concerned being paid in full. This is not always (indeed, not often) the case with such a sudden putting up of the shutters.

According to latest advices, it seems likely that the next production at the Royalty, where the loss on the entire season has been £13,000, was to have been George Dance's new musical mixture, The Gay Grisette, now humming around the provinces. It has just been settled, however, that George and Weedon Grossmith will bring Young Mrs. Yarde there.

Two of the chief houses that have suffered during the last week or two are the Lyceum and the Vaudeville. At the first named Forbes-Robertson will soon replace Macbeth with Othello or something. I do not so much marvel at the Lyceum business being down, for it is evident that neither this usually fine actor's Macbeth nor the sometimes effective Mrs. Pat Campbell's Lady M. has hit the public taste. They certainly did not hit mine, as I confessed to you.

At the Vaudeville, however, there is being played Hood and Slaughter's operatic extravaganza, Her Royal Highness, a droll and dainty piece of work. Yet, lo ! now the management, it seems, is fain to contemplate a revival of the once highly successful adaptation, A Night Out, which isn't worthy to be named in the same street as Her Royal Highness.

Tommy Dodd at the Globe is also booked for immediate departure. It never promised well for a West End attraction, though probably it will be found to pay on the road. It will be succeeded next Saturday by the Three Musketeers play, which Henry Hamilton prepared for Lewis Waller. As Waller, however, must on Nov. 3 start playing Buckingham to Beerbohm Tree's D'Artagnan in Sydney Grundy's Musketeer play at her Majesty's, D'Artagnan will at the Globe be impersonated by Kyrle Bellew, pending his going to the Criterion to play in the new costume drama which Louis Napoleon Parker and Murray Carson have prepared for Charles Wyndham.

These same collaborators' costume play, The Termagant, finished at Her Majesty's last night after, I fear, five weeks of anything but good business. Meanwhile Olga Nethersole is busy packing up her wonderful frocks and things in order to embark for your victorious land on Nov. 5.

Touching the aforesaid Three Musketeers boom, Beerbohm Tree, Lewis Waller, and Sydney Grundy have been hurling contradictions and so forth at each other in the public prints, each, of course, claiming to have "thought of it first.' In some cases they have gone through the whole of sage Touchstone's catalogue of lie giving; yea, even unto the lie direct. There has been terrible ink-shed. You will be glad to learn, however, up to the moment of mailing no fatal casualities are reported. Charles Warner has just secured the Hamilton version to use when Waller has done with it.

Grundy admits that he did receive an offer from Mr. Waller for a Musketeers play, but that he, strangely enough, as I think, thought that Mr. Tree would better suit the character of D'Artagnan, and that later he (G.) thought that he had better let Tree have the London rights and Waller the provincial ditto. Waller asserts that Tree all along knew of his (Waller's) intention to produce a Musketeers play, and that he (Waller) only forbore to produce his version at the West End—"for the present"—out of politeness to Tree. Quite so, or, shall I say, perhaps so. But, unless I am much mistaken, Waller might have mentioned a still earlier date than he has, for that he did, as I happen to know, some three or, perchance, four years ago "consider" a Three Musketeers adaptation by F. Hamilton-Knight, who plays De Treville in the version Henry Hamilton subsequently did for the said Waller.

The second edition of your ever lively and always-on-the-go, The Belle of New York, was presented with marked success at the Shaftesbury on Monday. Author Morton and Composer Kerker were universally complimented, and the new members of the cast came out strong, particularly W. P. Carleton, son of W. G. Carleton, especially in his singing, and Helen Whiting as Kissie Fitzgarter. Other scorers were those already established favorites, Harry Davenport, the lovely Phyllis Rankin, J. E. Sullivan, and, of course, the charming Edna May, whom we all love.

Manager Musgrove tells me that he has just decided that whenever a successor to the Belle is needed at the Shaftesbury that successor shall be the said Morton and Kerker's musical mixture, An American Beauty.

Poor Bartley Campbell's astounding melodrama, Siberia, was revived this week at the West London, a minor playhouse up in the Edgeware Road, hard by Hyde Park. I went up and found its inflated metaphors and its marrow-freezing Siberian prison horrors delighting kind friends in front. The reviver was John Lawson, who has for years been playing in the halls a boiled-down eighteen minutes tragedy called Humanity. In Humanity Lawson's acting and singing are of a primitive character. As Trolsky in Siberia, however, he rather surprised me by his well restrained humor.

The only new play of the week has been Nicandra, produced for the first time in London at the Parkhurst, up at Holloway. It is by Russell Vaun, one of the three authors that it took to write Oh, Susannah ! and is described as "an entirely new and original mystic comedy." With all its "newness" and "originality," it strongly suggests a combination of Oliver Wendell Holmes' snake story, "Elsie Venner," Grant Allen's "Bred in the Bone," Keats' poem, "Lamia," a poem of the sort by Dante Gabriel Rossetti, who always leant toward the "creepy," Gilbert's Pygmalion and Galatea, and the Paultons' Niobe. Notwithstanding all this, or perhaps because of it, Nicandra, which is the name of a snake at first transformed into a woman and subsequently serpentinely reincarnated, is interesting throughout, and has mostly good dialogue and characterisation. The play is often rather annoying, however, from the fact that the author essays in this coat and trousers play to weld the extremely tragic with the ultra farcical. Moreover, he simply turns his reptilia heroine, after she has upset all the married and sweetheartings couples, back into snakehood again without any definite explanation. Alma Stanley played the beautiful but repulsive snake-woman with much power, and the remainder of the cast was mostly adequate.

Anthony Hope's The Adventure of Lady Ursula will be seen at the Duke of York's next Tuesday instead of next Saturday, as hitherto arranged. The said Hope will also be on the Court playbill when it reopens next Saturday with a new play by him and his previous adapter, Edward Rose. This was to have been called A House of Cards, but it is now entitled When a Man's in Love.

The so-called explorer, "De Rougemont," had a warm time of it when he turned up at St. James' Hall on Monday, with the advertised intent of "lecturing." He did not "lecture," having begged to be excused *pro tem.*, but he spoke at some length in reply to certain searching questions. The whole affair was a farce and "De Rougemont" is now said to be a sometime dweller in Australia with little "exploring" wheezes since worked up. It is also said that his name is Grin. The *World Wide Magazine* promises to give some more astounding "revelations" by "De Rougemont," but I fancy his boomlet is now burst.

At the moment of mailing the general theatrical news pans out thusly: Young Bancroft's Italian hair-pin tragedy, Teresa, finishes at the Garrick to-night, in order to make room for a new military play written by Leo Trevor and entitled Brother Officers. There is also to be a new military play at Terry's presently. It is by one Blair and is at present called Officers' Call. There is a rumor of an impending theatrical partnership between Kyrle Bellew and Kate Rorke with regard to a West End theatre. I do not, however, vouch for the truth of this, as I have not yet had a chance of interviewing either player. Charles Wyndham, who has just reopened the Criterion with The Liars, had Louis Napoleon Parker and Murray Carson's new costume play of Genoese interest read yesterday. It goes into rehearsal forthwith. When this comes out the aforesaid Bellew will have to give up Three Musketeering at the Globe and hie him to the Criterion. I learn that Fred Harrison and Cyril Maude, who will produce Henry Arthur Jones' new play, The Manœuvres of Jane, at the Haymarket on Oct. 29, have secured as its successor an adaptation by Sydney Grundy of Dumas' Le Tulipe Noir. How useful Dumas *pere et fils* have been to Grundy, to be sure !

London, Oct 15.

The only important new production in our city this week has been concerned with a play already known in your city, The Adventure of Lady Ursula, written by our Anthony Hope, born Hawkins, trained in due course for the law, and subsequently a convert to literature, not only from conviction, but also because he found it to pay better. Like most people, I am an admirer of the said unbearded, unmustached Anthony and his works, whether they belittle society and domestic *brochures* like the quaint "Dolly Dialogues" or the more romantic and dramatic narratives of "The Prisoner of Zenda" type.

By the way, proof of the important influence now exerted by your stage upon ours is seen in the fact that both the first dramatic work in which Anthony Hope was concerned, The Prisoner of Zenda, and his latest first saw the footlights on your side of the little pond which is now, happily, the only thing that divides us. With regard to The Prisoner of Zenda, George Alexander, who had such a success with it at the St. James', especially dispatched his manager, R. V. Shone, to New York to see it and to secure it for England. So in the case of The Adventure of, etc., that was produced in America long before it appeared in London.

And now touching this newest Anthony Hope-ful play, produced last Tuesday at the Duke of York's, there is, of course, no need for me to recapitulate the story, or, rather, little incidents thereof. If the story is a little thin and even reminiscent of sundry comedies of the last century, and even of the century before that, yet (as is always the case with A. Hope, Esq.) the dialogue is i' the right witty vein, i' fackins and keeps one exhilarated all the time. The cast, good and carefully selected as it was, certainly owed much to the splendid stage-management of Tully Marshall to wit. This, of course, served to give the actors a better chance and hence there were some excellent bits of dancing. The beautiful Evelyn Millard as Lady Ursula was, after a short spell of nervousness, delightful throughout. As George Sylvester, that always sound but sometimes slightly sombre actor, Herbert Waring, was seen at his very best, and that is high form indeed. The remainder of the cast was adequate and the mise-en-scene beautiful. It was interesting to yours truly to find that the chief notices which have appeared concerning the above play this week have been almost identical with the criticism in The Mirror a month or so ago.

I am sorry to find that my old young friend, Israel Zangwill, has been creating quite a rumpus on your side by his lectures on the drama. I am amused, however, to find that certain of your journalists have taken this sometimes otherwise sane young man seriously on the subject. Why, this theme was ever a peg whereon this generally shrewd youth was given to hang a series of more or less carefully prepared impromptus. Yea, I have known him act thus, ridding himself of superfluous epigrams diligently, from the early days of his Playgoers' Club orations downward.

Your journalists, however, are not the only ones of their kind who accepted the Zangwillian philosophy in this connection as seriously intended. Why, even certain of our ink-shedders have just essayed to interview our leading dramatists, managers and actor-managers as to their views of Zangwill's views as expressed to you.

These interviewers, however, including Pinero, Sims, George Alexander, and Irving, were not to be "drawn" to any extent. No, they evidently remembered what certain of your journalists and ours did not—namely, that Zangwill is to be regarded seriously only when he confines himself to his proper metier, such as writing of "The Children of the Ghetto," and of the tragedies thereof.

Speaking of Irving, he has been much out of the combat this week, owing to a chill contracted last Tuesday in a heavy fog in Glasgow. This threw him out of the bill just as he had again scored magnificently there in his great *tour-de-force*, the dual role of the very virtuous Lesurques and the viciously villainous Dubosc in The Lyons Mail. I regret that Irving is not going on so well as might be, and it is evident that he cannot play for some days to come.

Just after mailing to you last week Charles Wyndham found that he would want Kyrle Bellew to rehearse the new Criterion play forthwith, and that, therefore, Bellew would have to abandon all idea of playing D'Artagnan in the Hamilton version of The Three Musketeers, which was due at the Globe to-night. The new D'Artagnan had to be found, and though he will be somewhat diminutive, yet he is sure to be effective, for the new D. is H. V. Esmond, the clever character actor-dramatist. Yet another new Musketeers play, the fifth of the present group, is looming ahead, and, of course, travesties are being fixed up by more or less eminent parody merchants.

Your splendid play, Secret Service, made its first appearance in the extreme East End this week—namely, the Pavilion, in the Mile End Road, which is quite a Hebrew colony. The Pavilionites have "eaten" the play, so to speak, which is a bit of a tribute, for they make most exacting, albeit enthusiastic, audiences. Great praise has been achieved by the staging given to this play by Manager Isaac Cohen, one of our very best "producers." The said Cohen will, on Oct. 31, open a new large theatre, the Crown, near Peckham Rye, a vast Southeastern suburb, hitherto theatrically served by the New Metropole, Camberwell, and the still newer Broadway, Deptford. The opening attraction at the Crown will be provided by Wilson Barrett and company in The Sign of the Cross.

By the way, W. B. had quite a strange little experience this week at a specially chartered matinee in Birmingham. He was about to weigh in with The Sign of the Cross when it was suddenly discovered that most of the special charterers were members of the local Hebrew Educational Society. These worthy Yidden being rather perplexed as to the play in question, put the case to Barrett, who promptly substituted The Manxman. Wilson B., who is writing with R. S. Hichens a new drama adapted from the latter's novel called "The Londoners," is doing such terrific business on tour that he will presently again have money to burn, as your native locution puts it.

George Edwardes, having recovered from the alarums and excursions of the recent meeting of Gaiety shareholders, when only fifteen per cent. instead of twenty—as last year—was declared, has this week produced another lovely ballet at the Empire. It is called Alaska, and is, indeed, a beautiful arrangement of movement and color. Moreover, it is crowded with dancing damsels of such considerable personal attractions, as our police court reporters say, that baldheads should be at a premium for a long time to come, especially as Charmion is about to leave off undressing herself on her flying trapeze at the adjacent Alhambra.

I regret to announce that the octogenarian Lady Martin, who as Helen Faucit was the original Pauline in The Lady of Lyons in 1830, is lying dangerously ill in Wales. Joe O'Gorman, the sketch player, was this week married by special license to the erewhile trapezist, but now serio, professionally known as the Beautiful Jessica. E. H. Vanderfelt, whom you know, has arranged to produce at our Brixton Theatre early in November an American adaptation of Jessie Fothergill's story, "The First Violin." Our victorious Guards, just back from the Soudan, have had, by invitation, a high old time at the theatres this week. Especially so at the Strand, where What Happened to Jones made them laugh consumedly.

Terry's Theatre was to have opened almost at once with a new military play by one who had stage-named himself "Torm Blair." This week, however, trouble arose. It was found that the play had been adapted without permission from a story published by the Society for the Propagation of Christian Knowledge, and that firm and the holder of the copyright dared the adapter to make any theatrical use of the story on pain of litigation. It is, therefore, off, and a new play by Captain Marshall, author of His Excellency the Governor, will be substituted.

Dramatic critics and other fearful theatrical wild fowl will be busy next week. On Monday there will be a new musical play, The Lady Philosopher, at the new Dalston Theatre; also a new drama, Serving the Queen, at the Surrey. On Saturday the Globe will reopen with the aforesaid Hamilton version of The Three Musketeers. Besides all these, will be Stephen's American dog drama at the Alhambra and all sorts of new sketches in the halls, besides those openings whereof I warned you last week.

Gawain.

THEATRE TOPICS IN GERMANY.

Fulda's Version of Cyrano de Bergerac—Young Bjornson's Play—Notes.

(Special Correspondence of The Mirror.)

Berlin, Oct. 15.

Edmond Rostand's Cyrano de Bergerac has been given at the Deutsches Theatre with great success. Characteristic of German criticism, every detail, not only of the play in question, but of Cyrano as a man, of his life, his works, Molière's influence, and even his different biographers, have been discussed at length. Everything has been weighed, and though from a standpoint of consistency the play is found somewhat lacking, it is nevertheless pronounced "witty," "charming" and "full of subtle pathos." But I doubt if it lives through its fiftieth performance, even though Josef Kainz's impersonation of Cyrano is nothing less than brilliant, far outshining the Roxane of Frl. Marie Reisenhofer, whose personality is and always will be that of a nineteenth century society woman.

The German of Ludwig Fulda was most excellent. The verses were as smooth and spontaneous as an original. Not in a single instance did they suggest a translation.

Prior to Cyrano we had an interesting production called Johanna, a drama in three acts by Björn Björnson, son of the celebrated Norwegian poet of like name. The son of a great man is necessarily at a disadvantage, especially if he is just starting out on the path already successfully traveled by his father. If he pauses, treading carefully in the footprints of that parent, he is termed a copy, not an original. If he makes his own footprints he is apt at first to slip and fall; then he is—a nothing.

Young Björnson is not a copy. He has decided talent which with time and development should find its niche in the temple of fame. His Johanna, which met with only a fair success, though it filled three acts, was a sketch and not, properly speaking, a drama. From a dramatic point of view it dragged. Two acts would have been quite sufficient for the story. But from a psychologic and literary point of view it showed a marked talent. The story is told in a few words. Johanna is a poor young music teacher. At seventeen her father died, and on his death bed received her promise to marry Otar, a student of theology. Johanna has assumed the entire support of her mother, a narrow-minded philister, and two small brothers, not after the manner of exemplary stage infants. The months pass. There is a something whispering to her, deep down in her heart, but she doesn't understand, she doesn't know an artist soul is slumbering there. Only when it threatens to rise up against her, she flies to her music as a hurt child to its mother. Her betrothed is a pitiful specimen of stunted development, jealous even of her talents. Yet she never knew life otherwise, and the days pass in hopeless monotony until—the sunlight comes. Sigurd is a poet. She plays for him, she hears him speak, and her young wings ache with a longing to bear her away to that mysterious world without, from whence he came and where he will return again. She plays for an impresario and is offered a contract, but—her promise, her mother and the children—and the sunlight fades away, leaving dreary hopelessness to gather around her once more, but this time not to be so patiently borne. Scenes ensue, explanations and arguments, until at last one night those aching wings bear her away out into the darkness. Does she return? Does she meet Sigurd? Is she crushed by the struggle of living, or does she soar above it victorious? We never know, for the sketch is unfinished. There lies over the whole that northern silence, like the northern twilight, so penetrating, so still, and yet so eloquent.

Björnson shows the influence of the modern German school more than that of his own country. There is a marked resemblance between some scenes of Johanna and Gerhart Hauptmann's solitary people. His character drawing was excellent. True, his Sigurd was vague and lifeless, but the characters of the mother and Otar stood out sharp and clear even to the smallest detail. Also the character of Johanna was consistent as far as it went.

Two prominent theatres have changed management. Oscar Blumenthal has given over the Lessing to that eminent critic, Otto Neumann. Hofer and Frau Nuscha Butze have leased the Neues. Frau Butze is a most versatile and singularly gifted actress, and her theatre promises to be one of artistic excellence. It is true her first venture, Reichsfürst und Landesherr, a patriotic spasm in four acts by some unknown, who shielded himself under the *nom de plume* of E. von Weitra, was worse than commonplace, but our hearts were softened even to forgiveness when a few evenings later we were treated to Molière's Tartuffe. Frau Butze herself giving us a truly artistic impersonation of Dorinne. The ensemble was in every particular good.

Oscar Blumenthal has made his farewell bow as director of the Lessing Theatre. From now on he will come to us only as dramatist. As he aptly remarked to a friend: "From now on I will not be roasted when others are stupid, only when I am stupid myself. What am I going to do? If I have any ideas I will write a play every year. If I haven't any I will write two."

The plays chosen for this occasion were his Im Weissen Rösse and the one-act Abu Seid, given last Winter at the Schauspiel. Every corner in the house was occupied, and flowers and cheers were in abundance. Ten years ago Blumenthal founded the Lessing Theatre, which he has conducted most successfully until now. Not a few authors, Sudermann among the number, owe their literary reputation to his far-sightedness and discrimination. So it was with some sense of uncertainty that we assembled the next evening to witness the initial performance under the new director, he having chosen no less a task for his debut than a representation of Shakespeare's King Henry the Fifth.

From the present outlook, however, Neumann-Hofer promises to be as good a director as critic, which says much. The scenery was new and elaborate, the costumes and grouping artistic, and though the Lessing company is not in the habit of doing Shakespeare everything went off with a flourish of trumpets. Since then we have had at this house, besides a number of revivals, a new play in three acts by George Ompteda called Matrimonial Love, which met with only a friendly reception, and a farce by Max Dreyer entitled Grandmama, which made a decided hit. Hedwig Niemann-Raabe as the youthful grandmother was inimitable, and was supported by the excellent work of Frl. Meta Jäger, Herrn Guthery and Waldow.

The Deutsches Theatre has a number of interesting novelties for the present season. Among other things we are to have Gerhart Hauptmann's latest play, a tragedy in five acts, which is, I believe, still unnamed. Then comes a fairy tale by Sudermann, entitled The Three Heron Feathers; Die Pauline, a comedy by Georg Hirchfeld, author of Die Mütter; three one-act plays, and a four-act drama called The Legacy, by Arthur Schnitzler, author of Liebelei, which Frau Agnes Sorma brought to New York a year ago; three one-act plays by Otto Erich Hartleben, and perhaps another one of Gerhart Hauptmann's, entitled The Shepherd's Song.

A three-act comedy of Oscar Blumenthal and Gustav Kadelburg, entitled On the Sunny Side, has been accepted by the Schauspielhaus.

Director Neumann-Hofer has accepted for presentation The She Wolf of Verga Pamela, of Sardou; Modest Susanne, by the actor-playwright Georg Engels; The Queen, of Theodore Wolff, and The Young Fritz, by Franz Baier.

L. H.

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THEATRICAL ROSTER, 1898-'99.

FOURTH INSTALLMENT.

DRAMATIC.

A ROYAL HUSSAR.—Charles D. Heller, manager; Mart Sheely, advance agent; Walter King, stage-manager; A. D. Burr, musical director. Charles D. Heller, Jo Allen, J. K. West, Richard Davis, Pearl King, Edna Star, Anna Woodard, Alice Leugue, Caree Van Pelt.

A WAR CORRESPONDENT.—Harry Doel Parker, manager. Burr McIntosh, George C. Staley, Errol Dunbar, Dustin Farnum, John Stuart Robertson, Lawrence Eddinger, George Gruber, James T. McDonald, James McKean, Grace Filkins, Edith Barker, Genevieve Ingersoll, Mrs. Nina Freeth. Tour began at Washington, D. C., on Oct. 10.

BLUE JACKETS.—Edward Arlington, manager. Paul Hawland, Lew Wainwright, Kern C. Ravel, A. N. Davis, Warren Hill, Major O'Leary, Sadie Farley, Mrs. Arlington, Mrs. E. Hawland.

CHARLES B. HANFORD CO.—L. Stoddard Taylor, business-manager; Thomas A. McKee, advance agent. Charles B. Hanford, Frank Hennig, John A. Elsler, Lawrence Lowell, Richard Buhler, Harvey A. Cassidy, Lawrence F. Walker, John Hilton, Paul Taylor, M. C. Stone, Richard Garth, George Morton, James Young, Frank Handley, Marie Drofnah, Mary Timbermann, Lucy Garth, Helen Raymond, Judith West.

DOWN ON THE FARM.—Charles Manley, manager. Charles Manley, Walter Fletcher, John Chinee Leach, Ed Morris, John H. Rapp, George Morehead, Charles Marsh, Edwin F. Lloyd, A. Rubin, Frank Mitchel, Sid C. Lanier, Mrs. Charles Manley, Mrs. Ann Kingsley, Catherine La Tour, Ethel Brougham.

ELSIE DE TOURNEY CO.—American Production Company, proprietors; Edward Hinebaugh, manager; Captain E. A. Egery, advance agent; Charles Lee, treasurer; Charles Pearson, stage-manager; Thomas Ryan, property man; George McKay, carpenter and electrician. Elsie de Tourney, Alice Barnes, Agnes Wilkinson, John E. Dvorak, Benjamin Mears, Elmer Buffham, Charles Pearson, H. L. Aiken, Edward Anderson, Adolph Noss, Thomas Ryan, George McKay. Tour began at Stillwater, Minn., on Nov. 3.

FORSHAY'S COMEDY CO.—Ed Forshay, proprietor and manager; Joe Dalton, advance agent; George W. Hartsell, treasurer; Gus Rapier, stage-manager; Harry Olsen, musical director. Gus Rapier, H. V. Oldfield, Dan McCarty, Edwin Flynn, H. A. Harris, Edna Mae Stokes, Myrtle Renia, Mabel Dempster, May Oldfield, Augusta Olsen.

FREDERICK'S LYCEUM THEATRE CO.—H. P. Bulmer and Myrtle Vinton, proprietors; Harry Bulmer, business-manager; J. C. McLaren, advance agent; Frederic Clark, stage-manager; P. Herbert, musical director; H. V. Pierce, property man. Arthur H. Beebe, Edwin Hoyt, Fred Bates, Gertrude Clark, Pearl Hawkins, Little Jessie, Myrtle Vinton.

HALL-WINTERS CO.—O. W. Hall, manager; Oliver Martell, business-manager. Josie Winters, Marion Holcombe, Carrie Stone, Estelle James, W. A. Moriarty, Francis Justice, William F. Powell, G. Bruce Richardson, W. H. Anderson, F. M. Bemper, T. W. Owens, C. V. Swan, R. C. Browne.

JAMES K. HACKETT CO.—Daniel Frohman, manager; John J. Donnelly, business-manager; Henry S. Alward, advance agent; William Eville, stage-manager. James K. Hackett, George Allison, Arthur Hoops, E. W. Thomas, Longley Taylor, William Eville, Henry Matto, Miriam Nesbitt, Mabel Amber, Mrs. Owen Marlowe, Gertrude Rivers. Tour began at Brooklyn, N. Y., on Oct. 10.

JOHN DILLON CO.—La Croix and Lambert, managers; H. G. Farley, agent; Pearl Hammond, musical director. John Dillon, Arda La Croix, Fred Monie, Zack Evans, Edgar Fitshugh, Henry Desmond, Sydney Porter, Cuba Niblo, Ida May Blake, Eugenie Du Bois.

LOWE'S MADISON SQUARE THEATRE CO.—George W. Lowe, manager; Elmer Cox, musical director. Myra Collins, June Evans, Lillian Armond, Charles C. Lowe, James W. Evans, A. J. Cole, Tom B. Loftus, A. B. Lynds.

MY SWEETHEART.—Al. Thayer and Charles W. Allison, managers; Josh E. Ogden, New York representative; Addison Pitt, stage-manager. Ada Melrose, Fanny L. Burt, Esther Rugiero, Ada Bernard, Charles Hildesley, Arthur Sanders, Edward Titman, R. C. Barry. Tour begins at Lowell, Mass., on Nov. 3.

RICHARD MANSFIELD.—A. M. Palmer, manager. Richard Mansfield, Arthur Forrest, A. G. Andrews, William Courteney, J. W. Weaver, Francis Kingdon, F. A. Thomson, Fred Backus, Damon Lyon, Edwin Belden, C. Toole, William Griffith, Douglas Stanfield, Gage Bennett, Woodward Barrett, Douglas Jeffreys Wood, Charles Quinn, Dwight Smith, Cecil Butler, Edgar J. Hart, August McHugh, A. Stryker, Harry Lewis, William Sorrell, E. Ordway, Robert Schable, Maxwell Blake, Robert Melton, J. F. Hussey, R. De Cordova, Joseph Maylon, J. Westly, C. Short, Margaret Anglin, Ellen Cummens, Helen Gliddon, Bertha Blanchard, Pauline Van Arold, Blanch E. Weaver, Helen Ford, Mary Emerson, Mabel Howard, Claire Kulp, Alice Chandler, Nora Dunblane, Angela McCall, Mazie Blythe, Clara Emory, Fernanda Eliscu, Grace Heyer. Tour began at New York city on Oct. 3.

THE SIGN OF THE CROSS.—William Greet, proprietor; Tom Pitt, manager; Harry Child, stage-manager; Miss C. Alzar, wardrobe mistress. Charles Dalton, W. E. Bonney, Frank H. Westerton, George Flood, T. N. Wenman, Harry Burcher, Harry Child, J. Howard, T. Stephens, H. T. Harris, E. De Corsia, H. R. Gibson, Irene Rooke, Agnes Scott, Maude Warrilow, Barbara Huntley, Nellie Fletcher, Vinnie Cassell, Lily Child, Helen De Corsia, Maud Davies, Queenie May, Anna Barthold, Retta Walton, Georgie Rivers, Maud Beauchamp.

W. D. EMERSON CO.—W. D. Emerson, manager; A. L. McCarty, musical director. Laura Wilson, Fay Robinson, Edith Harcourt, Muriel Haynes, Earnst Willis, Joe Deming, Gus A. Forbes, Guy L. Field, Fred Gordon, Bert Marks.

COMEDY.

A CHEERFUL IDIOT.—Blondell and Fennessy, proprietors; William Fennessy, manager. Edward Blondell, Libbie A. Blondell, Nat Le Roy, H. Armstrong, Guy Rawson, Frank Graham, A. Carrolton, George McAvoy, Ed Haines, P. Willametta, Marion Baisley, Minnie Le Roy, Miss Porter.

AS WE SEE IT.—L. Goodbar, proprietor; Fate Goodbar, business-manager; Frank M. Goodbar, advance agent; Warren P. Lake, press agent; Harry Moore, stage-manager; James Koser, carpenter; Henry Davis, electrician and property man. Billy Allen, Harry Moore, J. J. Sully, Bert Tenney, Harry Ellsworth, Robert W. Edwards, Lillian M. Knott, Bessie Palmer, Kathryn Pearl, Davis Sisters, Three Schuyler Sisters, Mildred Redcliffe, Una Ellsworth.

A TURKISH BATH.—Jack Burke, proprietor and manager; Fred Harvey, advance agent; G. B. Alexander, stage-manager; George Cragg, musical director; Billy Naylor, electrician; George Gillett, master of transportation. Marie Heath, Aline Campbell, Nellie Gorman, Jennie Cole, Maude De Leon, Jessie Randolph, Sisters Sargent, Richard Gorman, George B. Alexander, William Naylor, Harry Hayes, Jim Taggart, Jerry Cunningham, George Gould.

HARRY CORSON CLARKE CO.—Sanford R. Ricaby, manager; L. Henry, business-manager; J. B. Johns, agent; Charles W. Terriss, stage-manager. Harry Corson Clarke, John Allison, Charles Charters, Henry Hockey, Olive Snyder, Mrs. Adele Clarke, Florence Marion, Maud Allison, Margaret Marshall, Lillian Young.

HAVE YOU SEEN SMITH?—Davis and Keogh, proprietors and managers; C. H. Butler, business-manager; J. F. Hennegan, advance agent; Murray Woods, stage-manager; Fred Perkins, musical director. James F. Dolan, Jack Tucker, Murray Woods, Bobby Mack, Joe Natus, Fred Wensel, A. H. Fitz, James E. Elliott, W. W. Scott, W. H. Raymond, Charles Snyder, C. B. Ronalds, H. F. Singer, Frank N. Dale, W. C. Smiley, H. J. Smith, Charles P. Fuller, J. W. Hyde, Ida Lenharr, Eva M. Williams, Sylvia Holt, Gertie Gilson, Maud Harvey, Edythe Harvey, Grace Leonard, Minnie Daly.

MR. BEANE FROM BOSTON.—G. E. Hawes, manager; Archie Gillies, stage-manager. John E. Gorman, George Gorman, James Gorman, Joseph Harrington, Frank Onslow, Henry Osborne, Luella Miller, Dorothy Decker, Mabel Barrow, Josie Barrow.

ON AND OFF.—E. M. Holland, Fritz Williams, Samuel Reed, Byron Douglas, Reuben Fax, James Kearney, Amelia Bingham, Maggie Holloway Fisher, Anita Rothe, Katherine Florence, May Lambert, May Gallyer, Augusta Gloss. Tour began at Washington, D. C., on Oct. 3.

THE GIRL FROM IRELAND.—B. H. Demarest and Company, proprietors; A. C. Dorner, manager; Vivian Graham, advance agent; Graham Henderson, stage-manager; John Harding, musical director; Lew M. Wood, property man. Katie Rooney, Lillian Marconia, Emma Ballard, Libbie Kirke, Yona Grahn, Hattie Havens, Gertie Carlisle, Rose Burton, Graham Henderson, John D. Griffin, J. C. Vernon, J. W. Gurville, Lew M. Wood. Tour began at Bridgeport, Conn., Oct. 6.

STOCK COMPANIES.

BRADY STOCK CO.—S. W. Brady, proprietor and manager; John L. Wooderson, stage-manager; Charles Kopp, musical director. Joseph O'Meara, Jack Webster, Harry G. Keenan, John L. Wooderson, Frank W. Smith, Frederick Noonan, Louis F. Fritsch, William McCarthy, Richard Tyson, Gordon Price, William Foster, Selma Herman, Virginia Clay, Helen Webber, Olive Porter. Season at Star Theatre, Cincinnati.

DEARBORN THEATRE STOCK CO.—Tri-State Amusement Company, proprietors; J. Jay Brady, manager; Frank J. Massoney, carpenter; Jack Darlington, assistant-carpenter; Tom Cleveland, electrician; Harry Johnson, assistant electrician; Albert Tracy, property man; Oliver Cook, assistant property man; Charles J. Tietzel, scenic artist; Homer Gouler, assistant-scenic artist. Wright Huntington, Brandon Hurst, Edward Mackay, William Davidge, J. R. Furlong, Samuel Forrest, Louis Haines, W. T. Nelson, William H. Dills, Julia Stewart, Florida Kingsley, Mamie Ryan, Maggie Harold Davidge. Season at Dearborn Theatre, Chicago.

FOREPAUGH STOCK CO.—Mrs. John A. Forepaugh, manager; George F. Fish, representative; Walter Springer, treasurer; Frank Nelson, assistant-treasurer; John A. Collins, artist; Charles Havic, mechanic and carpenter; Harry Moseler, property man; Ambrose Engel, electrician. George Learock, Carrie Radcliffe, Edward Esmonde, Harry Leighton, Thomas J. Dempsey, W. C. Carr, J. R. Armstrong, Walter B. Gilbert. Florence Roberts, Jennie Ellison, Henrietta Vaders, Mrs. Edward Esmonde, Little Mildred Foreman. Season at Forepaugh's Theatre, Philadelphia.

GIRARD AVENUE THEATRE STOCK CO.—Durban and Sheeler, managers; A. W. Street, artist; Elmer Schlichter, press agent; George Wetzel, treasurer; Charles Fagan, assistant treasurer; George R. Edeson, stage-manager; F. Hickney, electrician; T. Coleman, property man; Sol Rice, advertising agent; Conrad Reese, mechanic. Joseph Kilgour, George Barbier, Edwin Emery, Edwin Middleton, George R. Edeson, Gilbert Ely, Wilson Hummell, Frank Roberts, Herbert Lack, Valerie Bergere, Emma Maddern, Daisy Lovering, Mary R. Kennevan, Alice Pennoyer. Season at Girard Avenue Theatre, Philadelphia.

GREENWALL'S STOCK CO.—H. Greenwall, manager; George Holland, stage-manager. Al. S. Lipman, Walter Creighton, Frank H. Crane, John D. Germon, Herman A. Sheldon, Charles Dibdin Pitt, Carleton Macy, Eugene Eberle, Edward McWade, Adele Block, Margaret May, Alice Pixley, Louise Closser, Mary Tyrrel, Blanche Alexander. Season at Grand Opera House, New Orleans, La., began Oct. 2.

GRAND OPERA HOUSE STOCK CO.—Jack C. Huffman, stage-manager. Harrington Reynolds, James E. Wilson, Beaumont Smith, Hugh J. Ward, Willis Martin, W. N. Wadsworth, Arthur Garrels, C. P. Stanton, Lizzie Hudson Collier, Madge Carr Cooke, Jessie Isett, Grayce Scott, Little Estelle. Season at Grand Opera House, Pittsburg, Pa.

GRAND STOCK CO.—Soaman, Landis and Hunt, proprietors; J. J. Murdock, business-manager; Walter Clarke Bellowa, stage-manager. Ben Horning, Hardee Kirkland, Frederic Conger, Ernest Lamson, Harry Gwynette, David Miles, Lavinia Shannon, Lillian Daily, Marion Berg, Katherine Field, Marie Booth. Season at Grand Opera House, Indianapolis, began on Oct. 10.

HAROLD NELSON STOCK CO.—W. E. Ramsay, manager. Harold Nelson, J. Harry Proctor, Douglas Paterson, Edouard D'Oise, William Colvin, William Clifford, Fred Larter, Arthur Meredith, Clare Lawrence, Royden, Marguerite Lorrimer, Cameron, Blanche Crosier. Season at Winnipeg, Manitoba.

VAUDEVILLE, BURLESQUE AND EXTRAVAGANZA.

BIG SENSATION DOUBLE SHOW.—Matt J. Flynn, proprietor; Charles Venable, advance agent; George Nunn, stage-manager; Fred S. Rounds, musical director; Charles Wilson, property man; George Salter, electrician. Nunn and Bradford, Grundy, Murray and Grundy, Bryce and Inman, Lina and Vani, Baker and Lynn, George Hammond, Billy Towels, Harry Walsh, Mlle. Zittella, Leona Devere, Maggie Clark Rounds, Sidney Gilmore, Clara Strong, Minnie Edwards, Ethel Jarvis, Fanny Scott, Ella Anderson, Annie Sutton, Pinkie Gross, Tene Russell, Gladys Demarco, Nellie White, Carrie Johnson, Lucy Irving, Lillie Carter, Mamie Wilkins, Lucy Roberts, Mabel Harley.

JOLLIFFE'S BRIGHT LIGHT CO.—S. H. Jolliffe, manager. S. H. Jolliffe, Jack Smith, Bob Cacell, Bertino, Sam Wilson, Atlanta Brothers, Clara Myers.

MISS NEW YORK, JR.—Joe Oppenheimer, proprietor and manager. Charles M. Crollius, John Connelly, Willie Barrows, Frank M. Forrest, Joe Edwards, George Lawrence, James Leonard, Sadie Leonard, Doris Wilson, Adele St. Alva, Olive Clayton, Nellie Hill, Annie Hill, Minnie Florence, Ruth Clayton, Phœbe Wilson, May Herne, Bertha Norwood, Marie Ames, Blanche Guichard, Craig Trio, the Judges.

NASHVILLE STUDENTS.—Ida Lee Wright, proprietor; Joe Becker, business-manager; L. E. Gideon, manager; T. H. Carroll, advance agent; S. H. Dudley, stage-manager; John Stewart, transportation master; Dan Desdune, musical director. Cecil Smith Watts, Anna Stewart, Nannie Allen, Willie Lee, P. G. Hampton, Charles Johnson, Al. F. Watts, A. P. Harris, Ed O. Green, M. F. McQuitty, John Pamplin, L. A. Brown, Harry Frampton, J. Simms, Sam Neeley, George Bryant, Frank Kerby, E. M. Smith, Mary Jones, A. F. Darby, Joe Brook, John Root, Little Press.

VENETIAN BURLESQUERS.—Irwin Brothers, directors; Fred Irwin, manager; Charles E. Taylor, business-manager; George H. Foster, musical director. Winnie Richardson, Newell and Schevette, Harlan and Yost, Howard and Mack, Carmontelle Sisters, Russell and Tillyne, Rice and Eberlan, Versatile Trio, Jack Marshall, Nellie Sylvesta, Charles Weston, Bella Princeton, Jennie Crawford, Katherine Shack, Mamie Chapman, Eva Taylor, Mamie Dillon, Daisy Cobb, Lottie Stewart, Hattie White, Kittie Harding, Lizzie Stars, Tillie Nelson, Bertha Leslie, Kate Washburn, Maggie McGoldrick, Jeanette Bentley, Zoia Rol, Rose Doyle, Lottie Williams. Tour began at Philadelphia, Pa., on Oct. 10.

WEBER'S DAINTY DUCHESS CO.—Weber and Fields, directors; L. Lawrence Weber, manager. Letta Meredith, Alice Montague, Maggie Clark, Mazie Alesne, Gracie La Rue, Maggie Raymond, Della Ordler, Lizzie Goodwin, Zella Carlton, Mabel Lawrence, Lulu Williams, Julia Marleigh, May Stern, Charles H. Burke, John Burke, Ed Grob, M. Van Duser, Bobby Raymond, J. Royer West, Henri Kessler, Alf Brock, George W. Bandy, Frank Hayes, Paul Barnes.

OPERA COMPANIES.

INTERNATIONAL OPERA CO.—R. Sapio, musical director; Harry Wheaton Howard, assistant conductor. Clementine De Vere, Selma Kronold, Nedda Morrison, Mary Helen Howe, Mary Rosbuck, Eleanor Broadfoot, Louise Engel, Amelia Fields, Salvo Panbianchi, George Mitchell, Aristide Mancini, Henry Gunson, Virgilio Bellatti, H. Winfred Goff, Quinto Zani, Augusto Dado, Forrest D. Carr, Earl P. Parks.

MAURICE GRAU OPERA CO.—Maurice Grau, managing director; Frank W. Sanger, manager; Luigi Mancinelli, Enrico Bevignani and Franz Schalk, conductors; Louis Saar, accompanist; Frank Rigo and Paul Schumann, stage-managers; Carlos Hasselbrinck, concert master; Pierre Bandu, regisseur-general; Pietro Nepoti, chorus master; Signor Sonnino, prompter; Lionel Mapleson, librarian; Luigi Albertieri, ballet master. Lillian Nordica, Nellie Melba, Emma Eames, Emma Calve, Marie Engle, Mathilde Bruguiere, Fanchon Thompson, Mathilde Bauermeister, Marcella Sembrich, Suzanne Adams, Marie Brema, Olga Pevny, Maud Rondez, Eugenia Mantelli, Louise Meisslinger, Ernestine Schumann-Heink, Jean De Reszke, Ernest Van Dyck, Thomas Salignac, Antonio Ceppi, Jacques Bars, Roberto Vanni, Albert Saleza, Andreas Dippel, David Bispham, Giuseppe Campanari, Adolf Muhlmann, Henri Albers, E. Dufriche, Theo Meux, Anton Van Rooy, A. Carbone, Edouard De Reszke, Lempriere Pringle, Herman De Vries, Pol Plancon. Tour begins at Chicago on Nov. 7.

TIVOLI OPERA CO.—Mrs. Ernestine Kreling, proprietor; William H. Leahy, manager; Charles H. Krause treasurer; George E. Lask, stage-manager; Max Hirschfeld, musical director; Howard Morrison, property man; Frank Burkhard, machinist; George Wolff, electrician; Oscar Fest, scenic artist. Anna Lichter, Elvia Crox Seabrooke, Annie Meyers, Helen Merrill, Edwin Stevens, William Pruette, Phil Branson, William West, William Schuster, Arthur Boyer.

MINSTRELS.

GREAT BARLOW MINSTRELS.—Ward, Coburn and Baldwin, proprietors; Harry Ward, manager; Will J. Donnelly, advance agent; J. Arthur Coburn, treasurer; John Hood, stage-manager; Joe Norton, musical director; Frank Holland, property man. Harry Ward, J. Arthur Coburn, Lew Baldwin, John Malone, Fred P. Russell, Hugo Cannon, Willie Hale, Joe Norton, John Hood, Frank Holland, Archie Hood, Will James, Will Briggs, Frank Horton, Ed Bate, Donald Cady, Steve Norton, Elmer Welles, Henry Ronge, Earnest Allbri, Mert Wallace, Dan Wilson, James Eagan, Abe Green, Tom Moss.

J. H. HAVERLY'S AMERICAN-EUROPEAN MINSTRELS.—Colonel J. H. Haverly, proprietor; Joseph M. Norcross, stage-manager. Billy Rice, Frank Cushman, Buck Sheffer, Charles Whyte, Neil O'Brien, James Roy, John Blackford, John W. Early, Charles E. Foreman, George Lewis, Master Martin, E. H. Bogert, J. M. Norcross, Fred A. Johnson, Eddie La Barre, George Blakely, John Daly, M. Haynes, Nichols Sisters.

MISCELLANEOUS.

SCHUMAN'S GRAND CONCERT CO.—J. Saunders Gordon, manager. Blake Berton, Bertha Gallatin, Ester Allan Willcox, Maud Willis, Lotta Marie Akass, Elizabeth Lee Timmons, Harry L. Tolley.

TENNESSEEAN JUBILEE SINGERS.—P. R. Miller, proprietor and manager; Tom J. Morgan, general agent; William H. Buckener, musical director. Neale C. Hawkins, Belle Stone, Erastine Brown, Frank B. Waring, Charles L. Williams, Robert E. Moore, A. B. Johnson.

CORRECTIONS.

The rosters of the following companies have been printed already in THE MIRROR, but having been changed since or having been incomplete as given, are hereby republished in corrected form:

A JAY CIRCUS.—R. U. Loomis and J. C. Davis, proprietors; J. C. Davis, manager; E. J. Haines, business-manager; Edward Walters, advance agent; Billie Reynolds, stage-manager; George Townes, musical director; Shorty Betts, property man. Dan Sherman, J. C. Davis, Will Morrisey, E. J. Haines, Ed Walters, R. U. Loomis, Billie Reynolds, George Townes, S. Betts, Seth Crane, Salome Elting, Inez Verrault, Leonora Leonard, Ella Loomis, Lea Peasley. Tour began at Mexico, Mo., on Sept. 28.

A HIGH BORN LADY.—William S. Clifford, proprietor; William B. Henry, manager; Harry J. Ridings, business-manager; F. C. Clifford, agent; Sidney Springer, musical director; Samuel J. Adams, stage-manager; William C. Lowther, assistant stage-manager; Henry J. Brown, property man. Clifford and Huth, Fisher and Carroll, Samuel J. Adams, E. C. Clifford, William C. Lowther, Sidney Springer, Tommy Edwards, Bijou Russell, Lydia Trenaman, Gladys Leslie, Corinne Sunderland, May Fonda, Estelle Hamilton, Marguerite Adams, Pearle Ridings, Frances Bayless, Fannie Henry, Valerie Montague, Maggie Harris.

ALMA CHESTER CO.—O. W. Dibble, manager; C. W. Otis, advance agent; T. J. Meade, treasurer; J. P. Clark, stage-manager; J. C. Welsh, musical director; F. A. Dane, electrician and carpenter. Alma Chester, Daisy Beverly, Emma Whittle, Marie Harcourt, Beverly Sisters, May Golden, Little Pansy, Irving White, Caro Miller, Harry E. McKee, Will J. Kennedy, Harry T. Lee, Herbert H. Power, the Partellos, Fred A. Dane, Billy Ronalds.

ANDREW MACK.—Rich and Harris, proprietors and managers; Charles H. Greene, business-manager; Ramsay Morris, advance agent; James Vincent, stage-manager; John C. Sorg, musical director; Barney Williams, property man. Andrew Mack, Charles Canfield, B. T. Ringgold, Thad Shine, Edwin Brandt, James Vincent, Thomas E. Jackson, John C. Sorg, Robert McKee, Barney Williams, John C. Fenton, Charles H. Greene, Annie Ward Tiffany, Josephine Lorett, Minnie Monk, Georgia Florence Olp.

BENNETT-MOULTON CO. (A).—Moulton, Thompson and Moulton, proprietors; Earl Burgess, manager; Hal King, business-manager; Charles A. Paige, advance representative; James Kay Applebee, Jr., stage-manager; Charles H. Kuebler, musical director; Fred W. Gray, carpenter; Francis Marian, property man; Warnie Ward, electrician. J. Frank Burke, Joseph Harris, James F. Kelly, Dan Simons, James Kay Applebee, Jr., Arthur Evans, Leon Overton, Fred W. Gray, William E. Triplett, Warnie Ward, Francis Marian, Dorothy Kent, Lora Rogers, Minnie De Haven, Beth Sommerville, Rose Lewis, Mrs. William E. Triplett, Charles H. Kuebler, Charles Lang, T. V. Stock, Joseph Pendleton, George Maurer, T. H. Lewis.

BURRILL COMEDY CO.—Burrill and Westcott, proprietors; Charles W. Burrill, manager; Felix Blei, advance representative; A. B. Kleinecke, musical director; H. M. Colley, stage-manager; W. L. White, assistant stage-manager; F. T. McVey, electrician. Laura Hulbert, Marie Blair, M. Forreste Barwald, Mrs. D. R. Neau, Birdie Bertram, Nellie De Veau, Charles W. Burrill, Paul Hudson, W. H. Barwald, Herbert M. Colley, Alfred E. Adams, Will Spalding, W. L. White, Fred McVey, Master Jack Spaulding.

COLUMBIA THEATRE STOCK CO.—M. J. Jacobs, manager; T. Claffey, treasurer; Sedley Brown, stage-manager; Joseph Cavallo, musical director; Ab Mortimer, property man; Henry Lavish, carpenter; Harry Hatfield, electrician; Elmer E. Swart, scenic artist. Victory Bateman, Lucille Flaven, Virginia Jackson, Amy Stone, Alice Whiteford, H. Coulter Brinker, Robert Neill, Frank Richardson, Henry Burkhart, Joe Totten, George Neville, Augustin Duncan, Charles Hammond, Sedley Brown. Season at Columbia Theatre, Newark, N. J., began on Sept. 5.

DANIEL R. RYAN CO.—L. C. Reeves, manager; C. J. W. Roe, business-manager; George E. Lent, stage-manager; John F. Peck, property man. Daniel R. Ryan, Ethel Fuller, Eugene A. Frazier, Lem Reeves, Homer B. Mullaney, Lou Hascall, Charles F. Keane, George Lent, John Peck, Mary Bankson, Jeanie Law, Hattie Van Buren, Rose Winchester, May Casey. Tour began at Gloversville, N. Y., on Aug. 29.

HENRY MILLER CO.—Henry Miller, Arthur Elliott, Augustus Cook, Leslie Allen, Charles R. Welles, George Heath, Earl Brown, James Leahey, Leopold Lane, Harry Spear, J. Fred Zimmerman, Edward Dugan, Edward Cromwell, Mabel Bert, Margaret Dale, Laura Clement, Ellen Mortimer. Tour began at Tacoma, Wash., on Aug. 15.

MATHEWS AND BULGER.—Dunne and Ryley, proprietors; Thomas W. Ryley, manager; George W. Murray, advance agent; A. T. Bell, treasurer; Ned Wayburn, stage-manager; Charles Gebest, musical director; H. Tabor, property man; Charles Candee, carpenter; Joseph Schwartz, electrician. William West, W. H. Macart, G. Gregory, Ned Wayburn, Gus Mortimer, Robert Vernon, May Norton, Lotta Bittinger, Josie De Witt, Bessie Challenger, Lizzie Sanger, Eva Leslie, Agnes Saye-Wayburn, Julia Ralph, Nellie Hawthorne, Trixie Wade, J. Sherrie Mathews, Harry Bulger. Tour began at Fort Wayne, Ind., on Aug. 22.

MAXWELL STOCK CO.—George H. Maxwell, sole proprietor; A. A. Mudge, business-manager; F. C. Carter, stage-manager; George Emery, musical director; J. H. Conway, property man; Fred Dinsmore, advance representative. George H. Maxwell, Felix A. Vincent, A. A. Mudge, F. C. Carter, Fred Beaudet, Nat Lefingwell, Lee Mitchell, Leo J. Lunn, Carra Melbourne, Virginia Goodwin, Duffryn Trio, Emma, Little Ethel, Joe Duffryn.

MASON AND DOWNS' UNCLE TOM'S CABIN.—W. C. Downs, sole owner and manager; Harry C. Todd, general agent; George W. Parks, stage-manager; William M. Goff, leader of white band and orchestra; George Thomas, leader of Cuban band; Gill Clack, property man. Nolo Mason, Mirie Goff, Florence Ackerman, Little May Dickerson, Grace Gifford, Bob Demorest, Billy Walsh, R. L. Davenport, Dan O'Brine, Si Merrett, Ed T. Smith, Frank Fichtl, Fred Scanlon, Ernest Doolittle, Annett Curry, Annie Amesbury, Mary Davis, Annie Hamer, William Curry, Joe Davis, Matt Cook, Joe Jackson, Harry Jones, Master Harry Downs. Tour began at Middletown, Conn., Sept. 24.

NEW ENGLAND STOCK DRAMATIC CO.—Imperial Amusement Company, proprietors; Milton Aborn, general director; Dave H. Woods, manager; E. P. Ahern, agent; Thomas J. Quinn, stage-manager; Arthur T. Spurr, musical director. Will Miller Farnum, Thomas J. Quinn, William H. Chace, D. S. Murdoch, David Davies, Arnold M. Alexander, Arthur J. West, Fred Ward, T. F. Kelly, Florence Lytell, Georgie Lester Woods, Henrietta St. Felix, Mande Rogers, Little Jessamine. Tour began at McKeesport, Pa., on Sept. 5.

UNDER THE DOME (Western).—Lincoln J. Carter, proprietor; Frederic Kimball, manager. Guy Durrell, Nelson Compton, T. J. Commerford, John E. McDonough, B. W. Wilson, Harry Sutherland, Hughey Grassler, Frank Hurst, Blanche Warren, Madeline Hunt.

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Mr. Basil West, as Capt. Walter Leigh, thoroughly maintains his reputation as a powerful, earnest actor, who possesses a large range of feeling and definite sincerity of expression which gives more than usual interest to his utterances and increases the popularity of his part.—*The Independent*, Yarmouth, Eng.

Mr. Basil West's conception of the character of Walter Leigh is excellent. In the by no means easy scenes in the first act he displayed artistic qualities which entitled him to high praise; in his picture of the drink sodden, life blighted young fellow, he never allows the audience to forget that by birth and education at least he is a gentleman. In the rest of the play he was easy, powerful when necessary without being exaggerated.—PRESSMEN in *Southport Standard*, Southport, Eng.

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